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ABSTRACT

This Metropolitan Educational Center in the Arts (MECA) project report details activities directed toward exploration, implementation, and evaluation of new and exemplary approaches to education in the arts in the City of St. Louis and the surrounding five-county region. The MECA projects described fall generally into three categories: 1) Projects stressing direct involvement of students interacting with professionals over an extended period (Saturday Centers, Music Composition, Dance Project, Architecture Workshop, Community Music School Branches); 2) Projects offering occasional aesthetic experiences which vary from mere exposure programs to sequential activities which include opportunities for active participation (Art Museum Education Project, Theater Performance Program, Music Performance Education Project, Joint Choir and Joint Orchestra Projects); and 3) Projects serving a training or re-training function for teachers (Course in Visual Arts, Man-Made Environment, Theatre Workshop for Teachers). A report on dissemination activities for the project is included. Appendices contain lists of project personnel and selected dissemination materials. (SHM)

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END OF PROJECT REPORT

1967-1970

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FOREWORD

The report which follows has the aspect of a success story. It treats the MECA program in some detail in the context of an ongoing complex of educational experiences, each of which has indeed been demonstrably successful.

In the objective language of program evaluation, the MECA Projects "fulfilled the aims set for them." But one is tempted to put it in more vivid terms: MECA has been a significant force for educational change -- a vibrant, pulsating Gestalt whose influence and usefulness go far beyond the worth of its many components. Taken in sum, the MECA Program has profoundly affected the lives of many thousands of children and teachers, and through them the larger community. MECA has caused dramatic changes in the educational policies of schools and arts organizations. It has made itself the vehicle for communication and coordination, and has given form to educational efforts in the arts in the metropolitan region.

Although there are dimensions and qualities of achievement which transcend documentation, the evaluation report amply reflects the effectiveness of discrete projects. The evaluation report is almost solely the work of MECA's Program Coordinator, Dr. Judith Aronson. Evaluation in the arts and in aesthetic education poses especially difficult problems, and Dr. Aronson has approached the task with skill and intelligence. MECA's evaluation reports have been singled out for their excellence, and have served as models for other projects.

The Dissemination Report was written largely by Marilyn Dann Steinback, MECA's Communications Director. It has frequently been noted that MECA's success has been due in part to the comprehensiveness and impact of its communications activities.

The End of Project Report is submitted in behalf of an enlightened Executive Committee, a competent and dedicated staff, and all who have had a part in MECA's unique achievement.

Arthur Custer
Director

INTRODUCTION

INTRODUCTION

The Metropolitan Educational Center in the Arts (MECA) began operation in June, 1967, as a supplementary center focused on aesthetic education. Funds were provided for a three-year program under Title III of the Elementary and Secondary Education Act of 1965. The aims of the MECA project are the exploration, implementation and evaluation of new and exemplary approaches to education in the arts. MECA projects serve the City of St. Louis and the surrounding five-county region, with a student population of 700,000 children in kindergarten through 12th grade.

Federal and state policies are interpreted by a twelve-member Executive Committee made up largely of school superintendents. Two local districts receive funds in support of the program, in behalf of the 143 school districts in the Metropolitan region. The two LEA's are Clayton, Missouri and Belle Valley, Illinois.

During the past three years, the MECA programs have been expanded and broadened in spite of annual decreases in the level of federal subsidy. Existing programs have been refined as a result of constant evaluation, and new projects have been developed in response to felt needs of the education community.

In the three-year grant period the MECA programs have served the community in the following ways:

2,200 children have studied drama, writing, art, photography and dance in MECA's five Saturday Centers.

350 youngsters have studied modern dance on a weekly basis with a professional for token fees.

8,000 additional students have seen professional dance performances by renowned companies brought from New York.

11,000 students have visited the City Art Museum of St. Louis under a format which emphasizes looking at the object through prior classroom training.

50 selected students studied composition and have produced original music through work with a composer-in-residence.

500 students in culturally deprived areas have received music instruction in two branches of the Community Music School established by MECA.

94,000 children have seen live professional theatre.

174,000 students have heard concerts ranging from small chamber groups to symphony concerts in Powell Hall. 15,600 of these have participated in intensive concert sequences aimed at providing special learnings in music.

1,950 high school musicians have rehearsed with the St. Louis Symphony in Powell Hall.

50 gifted students have studied architecture and the city in a six-week summer course taught by a professional architect.

216 teachers have participated in courses in Man-Made Environment, Visual Arts and Improvisational Theatre Techniques.

400 students have received instruction in many phases of the arts in two culturally deprived areas of the region through funds from the Rockefeller and Danforth foundations, administered by MECA.

Federal funds under Title III (ESEA) in support of these services total $902,248 for the period from June 15, 1967, to August 31, 1970. From the very beginning of MECA's existence, the staff has been sensitive to the need to seek funds from sources other than the federal government. Thus in the second and third years, fees were charged both to individuals and to schools for services provided. Receipts in the form of fees for services totalled $22,419 in 1968-69 (no fees were charged in the first year) and $36,602 in 1969-70.

In addition, funds have been received from the following sources for the purpose of amplifying program and services.

Arts Development Fund	$ 12,500
*Human Development Corporation	20,681
*National Endowment for the Arts (through the Arts & Education Council of Greater St. Louis)	12,753
Junior League of St. Louis	3,600
Southern Illinois University	2,000
*Rockefeller and Danforth Foundations (Special Inter-City Project)	225,000
Other Sources	48,746

Total receipts from all sources for the entire grant period amount to $ 1,268,448 a substantial investment in education in the arts in Metropolitan St. Louis.

Although MECA will no longer exist as an independent agency after August 31, 1970, the continuation of certain components of the program seems assured. The management of the St. Louis Symphony has committed itself to the coordination and execution of the Sequence Concert project. The director of the City Art Museum has given assurance that the MECA format of museum visits will be continued. Discussions with Southern Illinois University (Edwardsville) and the Florissant Valley Junior College indicate the probability of the continuation of two of MECA's Saturday Centers.

Grants in support of MECA services beginning September 1, 1970, total $30,000 ($25,000 from the Arts and Education Council of Greater St. Louis; $5,000 from a private donor, Mrs. Harold Baer). Prospects for additional grants do not appear bright, although fund-raising efforts will continue until the end of the federal grant period. Income from fees to schools and participating students will add to the total. Such funds as are available will be administered by the St. Louis Community Music School, and will pay for such services as teacher workshops in theatre, art and music, theatre workshops for children, and the operation of the Laclede Saturday Center. The Community Music School will add to its staff a person to coordinate MECA programs and to continue strong relationships with area schools.

* Grants marked with an asterisk were for "spin-off" projects, administered by MECA for other organizations. All figures cited above are subject to final audit.

Throughout the three-year project, MECA's objectives have remained unchanged:

1. To explore, implement, and evaluate new and exemplary approaches to education in the arts.
2. To identify, motivate, and develop the creative abilities of children in the arts.
3. To stimulate awareness in non-performing children of the power of the arts to enrich life.
4. To assist cooperating schools to strengthen and extend their curricula in the arts.
5. To provide opportunities for teachers to make more effective use of the cultural resources available to their classes.

In addition, each individual project has sub-goals which are unique to that undertaking. Because of the scope and diversity of the clientele, and because the cooperating school organizations vary greatly in quality and depth of program offered, some MECA projects appeal more to certain types of districts and areas than do others. At the same time, some projects serve as few as 25 individuals, while others may involve 60,000 or more students. It is therefore difficult to generalize about the effect of the MECA projects *in toto*. The following discussion summarizes the individual components. More detailed information on all projects may be found in the Evaluation Report.

MECA projects fall generally into three categories:

(I) Projects stressing direct involvement of students interacting with professionals over an extended period. These projects offer profound, on-going experiences for selected, motivated students. In this category are:

1) Saturday Centers
2) Music Composition
3) Dance Project
4) Architecture Workshop
5) Community Music School Branches

(II) Projects offering occasional aesthetic experiences. These vary from mere exposure programs to sequential activities, and include opportunities for active participation. Such projects are:

1) Art Museum Education Project
2) Theatre Performance Program
3) Music Performance Educational Project
4) Joint Choir and Joint Orchestra Projects

(III) Projects which serve a training or re-training function for teachers. All of these act to engage the teacher in hands-on, participatory activities:

1) Course in Visual Arts
2) Man-Made Environment
3) Theatre Workshop for Teachers

PROJECTS STRESSING DIRECT INVOLVEMENT

1. SATURDAY CENTERS

The general objective of the Saturday Center Project is to provide highly motivated children and youth the opportunity to develop aesthetic perception and creative ability in a weekly schedule of activities under the direction and supervision of professionals in the plastic arts, drama, creative writing, photography and dance. The Centers are designed to probe exciting and experimental approaches to instruction in the arts, largely through multi-media activities, and to explore ways in which this format of learning might have application to the school curriculum.

The Saturday Center Project may have far-reaching significance in curricular development in the arts. The key to the success of the Saturday Center program is the perception of the object through manipulation. One of the central questions in artistic perception is "How is it made?" In the Saturday Center program the student, under the guidance of professional artists, makes it himself. He thus perceives by performing a creative act. The thrill of creating is frosting on the cake -- the student has begun to see, to feel, to move, to execute.

The program has its greatest impact where the child is exposed to a multiplicity of artistic activity. The multi-media approach stretches the senses, and has the added advantage of demonstrating that the arts are not only inter-related -- they are basically one thing. Saturday Center students have begun to realize that the traditional boundaries between the arts are artificial and superfluous; that the various arts differ only with respect to the materials they employ. A work of art may be made with clay, with musical symbols, with the body, with junk, with practically anything. The objective is to organize the materials with skill and imagination.

Each of the five Centers has been allowed to evolve its own unique character in response to the facts of life in each case. Their differences are due to many things: the location

and facilities; the predilections, competencies and prejudices of the staff; the interests and creative capacities of the students. But all share common goals, and have achieved desired results in increased understanding and connoisseurship on the part of the students.

2. MUSIC COMPOSITION

The aim of the project in Music Composition is to present a broad and creative synthesis of various approaches to music. Activities include listening and analysis, treatment of the creative process through composition exercises, improvisation and free composition of original music. Success of the project is due to limited enrollment and the professional competence of the composers engaged to direct the program.

3. DANCE PROJECT

The Dance Project makes possible an acute understanding of dance as an art form. Participants are engaged in dance techniques, including choreography, in a weekly program of instruction under the guidance of professional dancers.

In a concomitant phase of the project, professional dance companies are brought to St. Louis for instruction and performance.

4. ARCHITECTURE WORKSHOP

The Architecture Workshop is a summer program for students interested in architecture as an art form and in the city as a visual and social environment.

The course seeks to provide gifted students an opportunity to explore an art form which is rarely treated in the secondary school curriculum. As a result of the course, students gained in visual literacy and were led to a greater understanding of their urban environment.

5. COMMUNITY MUSIC SCHOOL BRANCHES

The objective of this project is to provide musical training for students in deprived areas who might otherwise not receive such instruction.

The St. Louis Community Music School has contracted with MECA to operate two branches for children from low-income families, and who are motivated and musically talented. A minimum of seventy half-hours of instrumental and vocal instruction are provided at each Center each week. The project has been implemented for three years.

The Centers are located in Kinloch, Missouri, and East St. Louis, Illinois. Students are selected on the basis of referral by school music specialists in these districts, which are areas of great poverty and social isolation. Parental consent is required. Provision is made for the purchase or rental of musical instruments which are available on loan to students as required. Lessons are scheduled on Saturdays and on weekdays after school. A small fee is charged.

The branches have produced concrete results of the most encouraging nature. Students are making real progress musically as a result of regular, structured lessons and daily practice. The placing of pianos and other instruments on loan in the students' homes not only makes possible the establishment of a regimen of practice, but has the effect in most cases of transforming the character of home life. The instrument becomes a symbol of cultural and community awareness which affects the student's family environment in a very positive way.

Other gains of the program which have been observed have to do with personal attitude changes. In general, there has developed a consciousness of self and of individual worth. Interest and motivation continue to be high, as evidenced by regular attendance. A sense of achievement is keenly felt, in some cases perhaps for the first time.

PROJECTS OFFERING OCCASIONAL AESTHETIC EXPERIENCES

1. ART MUSEUM EDUCATION PROJECT

This is a special program in looking at art set up in cooperation with the Art Museum of the City of St. Louis.

Student museum visits under the MECA program take place when the Museum is normally closed to the public. Groups are kept small (no more than 40, with one teacher in attendance for every 20 students), and children are given free access to the exhibition area throughout each 45 minute visit.

The efficacy of the MECA program lies in the attention given to student preparation for the Museum visits. The target for instruction, in contrast to the usual format, is the individual participating teacher. Through seminars and instructional aids, the teacher becomes thoroughly acquainted with the objects in the exhibitions, and transmits his knowledge and insights to his students in advance of scheduled visits. An important feature of this preparation is the use of specially prepared kits containing a catalogue of the exhibition, a teacher's handbook, colored slides, poster-size reproductions, and instructions for using the kit material.

The student is expected to derive understandings of the power of art to enrich life and the teacher is given guidance in new uses of an important community resource. Teacher questionnaires, student interviews and behavioral scales are the devices used in the assessment of the project. Teachers report that the project meets its aims, and many students are motivated to return to the Museum on their own. One effect has been the Museum staff's reassessment of its own educational program, and its willingness to provide funds for the continued operation of the program.

2. THEATRE PERFORMANCE PROGRAM

The aims of the Theatre Performance Program are to supplement existing drama curricula in elementary and secondary schools through live performances by professional actors.

Students are encouraged to interact with the drama troupe, and their participation is allowed to shape the performance.

Productions vary from improvisational games and exercises to script plays based on improvisational techniques. Performances in schools are designed to be supplemented by in-school theatre workshops for both students and teachers.

3. MUSIC PERFORMANCE EDUCATIONAL PROJECT

The services of this project range from an intensive series of sequential concerts aimed at cognitive growth to providing tickets to students for public concerts. Except for the sequence concerts, all parts of the program have as a minimal objective the exposure of students to music as an art form for the purpose of developing understanding and connoisseurship.

During the three years of the project, students have had the opportunity to experience concerts of the greatest possible variety, in all media and historical periods. In keeping with the aim of "twentieth century art for twentieth century students," much contemporary music was performed, with excellent results. Students identify readily with new music, especially if some aspect is electronic.

The MECA experience has shown that concert activities in which students participate as members of the audience have a more profound and durable impact when the children are engaged personally and directly in the experience. It may also be observed that children soon forget even the most stimulating experience unless it is reinforced by repetition of the same kind of activity. The numerous concert experiences offered under this project are manifestations of these theories. These activities attempt to achieve some degree of depth, but they are still circumscribed in terms of the variety of musical experience they afford.

The most structured Music Performance Educational Program is the series of five concerts presented in an integrated, articulated sequence: string quartet, woodwind quartet, brass quintet, percussion ensemble, and symphony orchestra. Called the Sequence Concerts, this program presents concerts in an informal setting. It is designed to develop listening skills

and to teach basic concepts about music.

The Sequence Concert Project goes well beyond most such concert experiences in scope and depth, since the repertoire for the entire series is chosen to best illuminate certain selected musical concepts. Audience size is kept to a minimum in order to encourage discussion. The project has demonstrated its effectiveness, and has begun to serve as a model for similar programs in other parts of the country.

4. JOINT CHOIR AND JOINT ORCHESTRA PROJECTS

The common objective of both of these activities is to give music students the opportunity to interact with professional musicians and to provide schools with a supplementary service which they could not implement on their own. The joint rehearsals, as well as preliminary in-school rehearsals, are conducted by the Assistant Conductor of the St. Louis Symphony.

In the orchestra project, composite high school orchestras replicate the instrumentation of the Symphony, making possible a direct one-to-one association of students and professionals throughout the orchestra. Opportunities are provided for informal discussion among participants during the breaks and following the joint rehearsals. The choir project makes possible the rehearsal and public performance of choral repertoire not often accessible to high school singers.

Student interviews, observations, and teacher and student questionnaires indicate that objectives have been met. Students have been inspired to new efforts in their own study of music, and many have gained more positive attitudes toward concert-going and related activities as a result of the projects.

WORKSHOPS FOR TEACHERS

1. VISUAL ARTS WORKSHOP

The Course in Visual Arts is a fourteen-week program for classroom teachers. It is designed to promote visual perception and to increase understanding of art objects. The method used enables participants to have both studio and gallery experiences. Having worked directly in the media, the class approaches exhibited works with insight and understanding.

2. MAN-MADE ENVIRONMENT

This workshop for teachers grew out of the Architecture Workshop for high school students. Its purpose is to enable classroom teachers to understand and relate to their physical and architectural environment. Although the material is in part ecological, the primary emphasis is on visual perception within an environmental context.

3. THEATRE WORKSHOP FOR TEACHERS

This is a workshop in improvisational theatre techniques for classroom teachers. It is intended to aid teachers in the discovery of their own creativity, and to promote responsiveness to new learning environments.

Teachers are engaged in twelve-week programs conducted by professionals in drama who are particularly skilled in improvisational approaches to theatre. These methods have been shown to have significant implications for learning. Teachers have consistently reported great success in applying workshop methods in their classrooms.

In the evaluation which follows, the point is strongly made that the MECA program has met the objectives set for it, and that effects on participants have been far-reaching.

Prior to MECA's existence not one of these services was available to schools and/or individuals of the area served. Each MECA service is thus a supplement to existing curricula, an enlargement of possibilities available, and an opening wedge to new approaches in teaching the arts.

In a real sense, MECA serves as a bridge between the schools and the cultural institutions of the community. Educational services involving cultural resources are packaged by the MECA professional staff for distribution to students and teachers interested in receiving them. The practical effect is a rapprochement between two institutional complexes in which the schools are made more aware of the educational opportunities available to them in the community. For their part, the arts organizations are motivated to make more explicit their educational responsibilities, and are given the opportunity to make their services more relevant to children and youth through the exploration of new educational approaches.

Effects on individual students have varied according to project. In those activities which provide weekly instruction in some phase of the arts, students have made large gains in learning and in skills. Regular attendance is certainly a factor in achieving the greatest possible benefit from such instruction. In some projects the major effect desired is the achievement of more positive attitudes toward specific activities or specific groups of individuals. Where these were the desired effects they have by and large occurred. Such attitude changes have in fact resulted even in projects where such change was not anticipated. In a negligible number of cases negative attitudes have resulted from some specific experience, but these have been so sporadic and scattered that they cannot be attributed to any individual project.

Teachers involved in some aspect of in-service training have expressed almost universal gratitude for additional help in carrying out their teaching responsibilities. It is of course true that such teachers are self-selecting in that the more motivated among the profession will always be the ones to seek

new methods of practice. However, all teachers, regardless of the particular program, have indicated that the MECA services are of value to them and have helped them in their classrooms. The teachers who participated in the Theatre Workshop possess a new set of teaching techniques applicable to any classroom setting and grade level.

The long range effects of such opportunities as the Sequence Concerts or the Joint-Rehearsals are difficult to measure. Schools may in time view these activities as essential elements in the school curriculum.

Two of the Saturday Centers have been outstandingly successful. They are located in different types of areas: one in the inner city and the other in a fairly affluent suburb. The latter provides a loosely structured, permissive program, while the former offers a highly structured environment. Both Centers very closely meet the needs of the children they serve, and offer instruction at a high professional level.

The Art Education program has been more successful than anticipated in the impact it has had on the Museum itself. Prior to the MECA program, the Museum Education staff was used primarily for lecturing to visiting classes. As a result of the MECA project, the Museum has reassessed the functions of its Education Department. It has taken the position that a more effective deployment of staff time would be in the preparation of classroom materials which can be reused each year rather than spending energy on verbal instruction with a finite number of classes each day.

The community by and large has been receptive, and the climate for MECA has been a welcoming one. Thus in one sense MECA's success was inevitable. The MECA staff, however, has worked unceasingly to see that all projects are implemented as described and that student services are filled.

There is little question that the schools of the St. Louis region are more acutely aware of the centrality of the arts to a good school program than they were prior to the existence of MECA. However, the ultimate test of the impact of MECA will be the position of the arts in the table of priorities which school

administrators will establish in the face of ailing tax levies and bond issues. Seen as budget items rather than as gifts from a benevolent State Department, the MECA Projects may seem less irresistable.

An important by-product of MECA's strong relationship with area schools is a greater integration of effort among local artists and arts organizations, and between these resources and the schools. MECA's role as a vehicle for communication and liaison is recognized throughout the community, and a reasonably cohesive educational/artistic structure has begun to develop.

An important local resource is the great number of professional artists residing and working in the metropolitan region. Ample provision has been made for the participation in the MECA Program, as teachers, consultants, and advisors, of individual painters, dancers, potters, film-makers, musicians, etc.

Certain spin-off projects administered by MECA have resulted in still other community involvements. Joint programs have been implemented with the Junior League and with the Human Development Corporation, through the Mayor's Council on Youth Opportunity (summer art and theatre projects for inner-city youth). A $225,000 grant from the Rockefeller and Danforth Foundations has made possible the strengthening of the Performing Arts Training Center (PATC) in East St. Louis and the Black Artists Group (BAG) in St. Louis.

Unquestionably the most important community agency in relation to the coordination of cultural groups is the Arts and Education Council of Greater St. Louis, a vital organization representing a coalition of some one hundred arts organizations. Close cooperation has been maintained between MECA and the Council, and it is expected that the Council will continue to assume an active role in assuring the perpetuation of programs initiated by MECA during the grant period.

EVALUATION REPORT

Part I Projects Stressing Direct Involvement for an Extended Period

SATURDAY CENTERS

The original MECA application called for the establishment of five Saturday Centers to provide instruction in drama, creative writing and art. In 1967-1968 Centers operated for 36 weeks. In the following two years operation was cut to 32 and 30 weeks respectively in response to reduction of funds. Each Center accomodates 150 students.

In 1967-1968 Centers were located as follows:

1. St. Charles High School, St. Charles, Mo.
2. Peabody-Darst Webbe Housing Project, St. Louis, Mo.
3. Webster College, Webster Groves, Mo.
4. Harmony-Emge School, Belleville, Ill.
5. Delmar Baptist Church, St. Louis, Mo.

1968-1969:

1. Florissant Valley Junior College, Florissant, Mo
2. Christ Church Cathedral, St. Louis, Mo.
3. Mackenzie Junior High, Affton, Mo.
4. Belleville Diocesan High School, Belleville, Ill.
5. Page-Park YMCA, St. Louis, Mo.

1969-1970:

1. Florissant Valley Junior College, Florissant, Mo.
2. MECA Building - 4242 Laclede, St. Louis, Mo.*
3. Webster High, Webster Groves, Mo.
4. Southern Illinois University, Alton, Ill.
5. Page-Park YMCA, St. Louis, Mo.

All Centers have made at least one move; only two have been in the same location for two years.

Three Centers have operated at capacity for all three years. A fourth fluctuates in enrollment and attendance from month to month and the fifth, the Illinois Center, has never been able to recruit its full allotment of students.

Each Center has developed its own atmosphere and character over the three year period. Programs have changed and evolved in response to the particular competencies of staff and the needs of the student. For example, art is taught in all Centers but in one ceramics and pottery are a highlight, while in another design and drawing are emphasized. One Center concentrates its drama program on improvisation, another on scripted plays. Additional programs have been developed in some Centers in music, dance, film-making and photography. One Center includes dress design in its art program.

* This facility is made available to MECA through the generosity of Measuregraph Corporation of St. Louis.

Field trips and consultants have added excitement and variety to the Center programs but both activities have been greatly reduced in the past two years due to budget constraints.

The philosophy of student in contact with professional has remained the cornerstone of the structure of Centers. Although some of the instructors are also classroom teachers, in almost all cases they are practicing professionals in their art. The value of such relationships for students cannot be over estimated. For many it is the only time in their lives when they will have such contact. For others the experience may be definitive in determining career choice or use of leisure time in adult life.

The other unique element in the Center program is the provision of long time blocks in which to develop and explore individual projects. Such time blocks are not normally available during the school day and home facilities are not usually adaptable to such work. In the Centers a student may, if he wishes, spend the entire day in one project. However, over the course of the year, every effort is made to see that all students have some exposure at least to all the art forms in the Center program.

No compulsion to attend is present at any point in the recruiting process, thus Center students are self-selecting. In the first year selection of students was based on identification of "creative and motivated" students. This did not prove viable because of the difficulty implicit in defining and identifying such students. Subsequently students have been taken on a first-come, first-served basis, which has proved a workable alternative since the sifting-out process takes place before registration. Only interested and motivated students seek to attend in any case and many have proved to be creative as well. The charging of a small fee in the second and third years has also served to eliminate the uninterested student.* An approximate total of 2,000 students have been served in the Centers for varying lengths of time.

Evaluation of the Saturday Center has taken various forms during the three years of the project. Each Center has been visited and observed a minimum of six times each year. Questionnaires have been administered to staff at periodic intervals and regular meetings of the Directors are held.

* $5.00 per semester in the two St. Louis Centers; $10.00 per semester in the others.

Teachers have been consistently positive in their attitudes toward the Centers, about teaching in them and about the children who attend. Students demonstrate positive attitudes through consistent attendance. Those children who are not interested or find the program not to their liking tend to drop away early in the year.

In the third year of the program regular visitations have again been carried on and questionnaires have been administered to both directors and staff designed to elicit information regarding program and structure. Table 1 shows selected characteristics and total enrollment by Center for 1969-1970.

TABLE 1
Selected Characteristics of Enrollment and Staff
Saturday Centers
1969-1970

	Webster		Page-Park		Alton		Florissant		Laclede			
	N	%*	N	%*	N	%*	N	%*	N	%*	Total	% of Total of Centers
Total Enrollment	171	-	100	-	76	-	142	-	150	-	639	-
Attending grades 5-7	94	55%	10	10%	38	50%	82	58%	45	30%	269	42%
Attending grades 8-9	60	35%	18	18%	24	32%	45	32%	45	30%	192	30%
Attending grades 10-12	17	10%	72	72%	14	18%	15	10%	60	40%	172	28%
Scholarship students	12	7%	6	6%	17	22%	10	7%	20	13%	65	11%
Black students	43	25%	98	98%	1	1.3%	3	2%	90	60%	235	37%
Average attendance per Saturday	125	73%	60	60%	66	86%	135	95%	120	80%	506	79%
Full Time Staff	6	-	5	-	3	-	8	-	3	-	25	
Part Time Staff	4	-	2	-	4	-	-	-	8	-	18	

*%refer to per cent of total enrolled in Center

It will be noted that while 42% of the students are in grades 5-7 the remaining 57% are fairly evenly divided among the grades 8-12. Average attendance for all Centers is 79 per cent but ranges from 60 per cent at Page Park to 95 per cent at Florissant.

Programs are varied in the Centers as the following program charts show. Some Centers offer a rich set of experiences and programs for students, while one offers only a basic program. The program charts are based on individual instructors' reports on their offerings.

WEBSTER CENTER
Lynn Cohen, Director

Program	Participants	Description	Objectives
1. Pots & Clay	7-18	Clay and its uses Use of wheel slab coil techniques.	Experience of process in clay.
2. Lights	7-13	Overhead & slide projectors. How to use; slide making techniques reflections.	Successful manipulation of multimedia for artistic purposes.
3. Theatre	15	Basic exercises concentration techniques; Improvisational games and scenes to introduce stage.	To work as a group in front of an audience. To work with imaginary objects, give and take. Vocabulary.
4. Creative Writing	10	Writing of poetry	Publication of a book.
5. Dance	10	Improvisation with props and story. Theatre and dance exercises	Understanding of diversity & freedom of dance.

Continued

Program	Participants	Description	Objectives
6. Theatre (Basic Skills)	35	Physical development and body control, conflict and creation.	Awareness of self in relation to environment. To develop body control and to create an object.
7. Photography	10	The camera, lab, still film process. Photograms, Glass negatives, Pin-hole camera Individual instruction in photography.	Awareness of the photographic image to develop ability to create pictures and to "see."
8. Film-Art	11	Scratch-Film, Drawn film, animation, creation of a film short.	To make students image conscious so they can "read" pictures and understand film.
9. Art	50	Drawing, painting, collage, Batik.	Emphasis on process rather than product. Interaction and communication of ideas.
10. Creative Writing	23	Communication explored in its various manifestations.	To experience and explore self.

Director's Comments: (Webster)

Children love to work with clay. The program, however, suffers from limitations in space.

Lights have been successful and attendance has grown through the year. All the students want to get involved.

Improvisational theatre appeals to younger children. Emphasis on sensitization has helped them in other media.

One writing class is product oriented, the other not at all. Students love both classes.

Dance has been disappointing in that it is difficult to hold students.

Photography has been carried on with a low budget but much imagination. The course has blended art, music, theatre and film.

Art is the weakest link at the Center. It has been difficult to promote prolonged involvement.

Page-Park Center
Kenneth Billups, Director

Program	Participants	Description	Objectives
1. Creative Writing	6	Exercises in metaphor imagery, narration.	To portray ideas in a vivid manner. To write exploratively
2. Drama	20	Improvisational exercises, theatre games, body development.	Relationships to group; self-awareness.
3. Dance	8-15	Dance exercises, movement.	Body development, concentration, self discipline, fun and accomplishment. Appreciation of an art form.
4. Dress Design	6	Design in fabric collage. Design in leather, cardboard, jewelry, basic sewing instruction.	Introduction of various design media. Development of personal style.

Alton Center
Robert Macek, Director

Program	Participants	Description	Objectives
1. Film-Drama	10	Film: movie and still. Creation of own stories and slide shows. Directing and acting out, movies.	Techniques of film and use. Performing skills in this medium.
2. Art	28	Wire Sculpture, decoupage, Rock-Painting, Styrofom Found Art, Batik & crayons, Papier mache, Ink drip, Liquid Cellophane	Study of design and experimenting with new materials.
3. Metal Sculpture	9	Wire Sculpture, tissue & Ink, portraiture, wire mobile, sheet metal.	Design elements. To familiarize students with media.
4. Improvisational & Mime	30	Mime, improvisational games, movement, filming of mime.	To develop observation of formal theatre, awareness of body.
5. Creative Writing	1	Short stories	Improvement of technique.
6. Dance Movement	24	Creative movement, physical exercises.	An atmosphere of freedom in which to enjoy moving.

Director's Comments (Alton)

Students are excited about the art program. Some of the art instruction is probably too academic for the achievement level of the students.

The theatre program is disciplined but new methods are tried.

Florissant Valley Center
Crawford Edwards, Director

Program	Participants	Description	Objectives
1. Drama	17	Improvisation, film exercises, play attendance.	To view self as creative.
2. Drawing &	20	Drawing for representation and form through light and dark contrasts emphasis on color in painting.	Painting as an expression of ideas. To see world and express feelings about it.
3. Painting & Drawing	25	Landscape and still-life perspective, shading texture. Watercolor, tempra, acrylics.	Awareness of environment.
4. Creative Writing	17	Wrote and presented a play. Improvisation and skits.	To help students feel relaxed with others. To become familiar with stage, to create.
5. Creative Writing	18	Descriptive writing, Decoupage.	Introduction to all aspects of creativity. Awareness of world.
6. Pottery & Sculpture	23	Pottery, wall plaques glazing. Sculpture and portraits in clay. Plaster casts and moldings.	Appreciation of clay texture, knowledge of plaster casting, appreciation of fine clay work.
7. Design	20	Elements of design, eight principles of design and six perspectives, basic shapes and color.	Basics about design and art. Learning to "see" color, line, shape, direction, size, value and texture.

Director's Comments (Florissant)

The students in drama work very hard and have great respect for the instructors

The Teaching staff is excellent since enthusiasm and morale is high. Teachers desire to help students regardless of problems and abilities and most have superb rapport with their students.

Laclede Center
Russell Durgin, Director

Program	Participants	Description	Objectives
1. Drama (High School)	25	Exercises, improvisation relationship between body movement and sense awareness. Mime and one act plays.	To make students aware of bodies and feelings. Concentration.
2. Drama (Elementary)	39	Basic exercises, concentration, movement-training.	Relaxation and concentration in learning to work.
3. Photography	10	History of photography. Construction and use of pinhole camera. Simple printing methods.	Basics and student projects.
4. Creative Writing	18	Objective description, Subjective description, characterization	To understand differences between objective and subjective writing. Meaning of language.
5. Ceramics	20-25	Large slab and coil pots. Learning to use clay.	To use clay as a medium of expression three-dimensional form.

Chart
Continued

Program	Participants	Description	Objectives
6. Mixed Media	37	Papier-mache, three dimensional and flat. Individual projects. Use of junk for construction.	To introduce media. To explore at own pace. To lead into other materials. To use materials at hand.
7. Drawing Design	25	Concentration on the figure. Problems in composition.	Student responsibility, introduction to the process of creating serious art.

Director's Comments (Laclede)

The drama program has developed new insights into many aspects of acting and production. Bob Elliott is a great teacher for all ages.

The photography program was greatly hampered by an extremely low budget, however, students have made progress within the constraints of the situation.

The writing group has had four or five very talented students. Most of the others have also made progress.

The ceramics teacher is superb. Papier mache has lost students The "slop" art program has great appeal for the younger children.

The organizational pattern of the Centers tends to follow a two or three period day. However in three Centers such great flexibility is maintained that the structure may vary from week to week depending on student interest and special events. Most Centers allow students to spend an entire day on one project if desired, but all Centers actively encourage the youngsters to participate in as many activity areas as possible. All the Directors stated their organizational pattern was the result of much experimentation and each was happy with his present organization. Two characterized the atmosphere of their Centers as "informal and relaxed;"three said they were "informal but structured."

Three of the Directors reported feeling enthusiastic about their programs; one was positive in his attitude, while one was "slightly negative" due to failure to attract a full complement of students. One Director stated that his enthusiasm was due to the fact that "the students are enjoying themselves, their classes, new friends, and they are learning." Another stated that Centers clearly fill a need in the children's lives, and her enthusiasm was fed by the spirit of the students and their intensity in their art experience. Four Directors reported that parents were positive about the program; one that they were enthusiastic. Four stated their students were enthusiastic, and one that they were positive about the programs. Clearly participation is preferable to observation.

The Directors generally were satisfied with their staffs. In some cases no praise was high enough to convey the quality of the teacher's commitment to the students and the program. In other cases, of course, Directors were not so enthusiastic, but all Directors felt that their staffs were doing a fine job. One Director reported his staff was "enthusiastic" about the program; three said staff was "positive"; and one reported that his staff was "slightly positive." All Directors reported that their faculty discussed program with them both at formal meetings and in private conversations.

Four Centers hold weekly staff meetings; one has them bi-monthly. Four judged them to be extremely effective, and one, moderately effective. Meetings are viewed as opportunities to exchange ideas and to plan and discuss programs. Staff meetings were considered to be essential for communication and unification of the staff, and force the Director to plan ahead. Among topics regularly considered at these meetings were student abilities, organization and planning, attendance, student participation and involvement, and mechanical items such as materials and supplies.

A questionnaire was administered to staff members of the Centers, of which 17 were returned (approximately 45%). Respondents were equally divided in the number of years they had taught in Centers: six had taught one year, six for two years and five for all three years. Seven had up to two years of other teaching experience; five had taught from three to five years and one had more than six years of other teaching experience.

Seven reported that their attitude toward their Center was "completely positive," eight that it was "positive" and two that they were "slightly negative." Reasons given for the negative responses were: 1) erratic attendance of students and 2) a lack of cohesive feeling in their Center.

Reasons given for positive attitudes included:

1.) "Environment is creative and stimulating."
2.) "Enjoyable since children enjoy coming."
3.) "Children attend voluntarily and are therefore enthusiastic."
4.) "Watching children become aware and expand their horizons."
5.) "Helping children try on their own."
6.) "MECA supplies individualized and advanced programs."
7.) "Love for the children and for what I'm doing."
8.) "A fun, productive year."

When asked to cite the greatest strengths of their Center respondents noted a variety of things. Ten stated the greatest strength was their Director and his leadership; six selected the staff (competencies, flexibility, concern for children); four selected the children, their creativity and cooperation. Four noted freedom of the program which allowed for variety of choice, for experimentation and for exposure to new forms of art. Only one respondent selected the building as the greatest strength of the Center.

The implications of these findings suggest that the selection of an excellent Director with subsequent recruitment of interesting and competent staff, and the construction of a varied program is infinitely more important than the type of facility which houses such a program.

When asked to state the greatest weakness of the program, most respondents cited the need to expand the program both in time and in budget. Some programs need better and larger facilities and more materials.

A few respondents felt the large age span of students, coupled with a once a week program, caused sporadic attendance and made it hard for children to pick up their projects each week.

Staff members were asked to state those activities they planned and implemented which they considered to have been most successful in terms of student interest and learning. Table 2 shows these activities and reasons given for their success.

TABLE 2
Successful Activities and
Reasons Given for Success
Saturday Centers, 1969-1970

Activity	Reason for Success
Field Trips (3)	1. Students like to see plays 2. Give new points of reference and comparative bases for judging new works
Improvisation (2)	1. Fun and stimulating 2. Helps to develop self-awareness
Sensitivity and Acting	1. Makes student concentrate on self-awareness
Vocal Arrangements	1. Allows for student choice
Microphone Techniques	1. Develops professional attitudes
Taped Rock Music	1. Has high appeal for students
Photo Montage, Murals and Ink Wash	1. All three techniques leave students free to do what they wish, and to express themselves
3-D in Clay Forms, Sculpture Reliefs and Portraits	1. These forms all give experience in basic techniques of rhythm, textures and balance
Leatherwork	1. Students have affinity for this medium
Light Shows	1. Construction and development is multi-faceted and intricate and involves students
Projection Equipment	1. Creates great visual stimulation and helps student "to see"
Individual Projects	1. Forces instructor to focus minutely on needs of the individual
Nature Work, Folk Dancing, Decoupage Writing	1. All used in a writing course to create exciting things to write about 2. Different from normal classroom activities

It will be noted that many of the reasons given for success revolve around the student's own interest and development. Freedom to choose within the selected media seems also to be important in creating a high level of student interest.

One Saturday Center director described a MECA Center in the following way: "MECA is a way of life--both for the teacher and the children involved. In this constantly suffocating, pressurized civilization it is a place where each person, each thought, is treated with respect. The children find MECA a place where they can be themselves, to pursue their own life style in a creative way."

Another director observed, "The children have enormous freedom to explore and they have used their freedom well. Very few have stuck rigidly to their special area; they have tried other things. A Center is a great example of how bright, gifted children need and use each other."

Students have also offered their comments on this MECA project:

"At MECA you can do your own thing."

"I love MECA because it is real. It is made of people who are not afraid to express themselves and listen to the interests of others."

"MECA is a place that you look forward to after a whole boring week. The people who go to MECA are the greatest."

"MECA is a wonderful place where one can express his feelings freely. The teachers are great people who help you make what you want to, not what they want you to. It's beautiful and happy at MECA."

MUSIC COMPOSITION

In the second year of the MECA project (1968-1969,) a new program in music composition was added to the roster of services. Peter Lewis was engaged on a half-time basis to teach students in five locations on a weekly basis. Instruction was offered free of cost. Thirty-three students enrolled initially, of whom sixteen remained throughout the year and eight attended a good portion of the year. Eight students were judged to have benefited a great deal from the project and twelve were judged to be in a position to continue their music studies in a serious manner. Mr. Lewis felt that all students who attended regularly received benefit from the contact with "new ideas and doing new things." About fifteen compositions and fifty exercises were produced in the composition classes.

In the 1969-1970 year, budget constraints permitted only the offering of one class in music composition. The class met once a week at the MECA building at 4242 Laclede. Roland Jordan, an advanced doctoral candidate at Washington University was engaged to instruct the class and brought to the task a wide background in teaching composition to high school students. A fee of $10.00 per semester was charged for the Course.

Initially seven students enrolled in the Course, of whom three dropped out within several weeks. In the second semester only two remained in the Course. Both the MECA staff and Mr. Jordan had underestimated the difficulties students had to contend with in arriving at a central location via public transporation. Students arrived at all times between 3:30 p.m. and 4:45 p.m. (The class wa scheduled to begin at 4:00 p.m.) The first departures began around 4:30 p.m. The result was that the students never formed into a class or cohesive group. Mr. Jordan was thus forced to meet the students on an individual basis.

The three students who dropped out were interested primarily in the narrower aspects of notation and arranging rather than in music in general. They wanted to write popular songs and found the Course would not meet their needs.

Mr. Jordan evaluated the three students who remained with him the longest as follows:

1. Ava B. had a great deal of ability. She was primarily interested in jazz piano but she tended to be lazy. However, after completing a piece which everyone liked, she was more motivated to work. By the end of the first semester, when she dropped out, she was more serious in her work and had gained confidence in performing her own works for others. Her leaving was a real loss to the group and to herself.

2. Jennifer S. was was 15 when she enrolled in the class and although she played the guitar and piano quite well, she could not notate. In her case dictation solved the problem quite rapidly and by Christmas she had written and notated a piano composition. Now everything she writes is on paper and at present she is engaged in writing and arranging a complete musical show for her local high school. The problem is that the songs are much better than the show itself. She is primarily interested in song writing and has quite enough talent to stay in it professionally. Given a benign family background, there is every reason to think she will succeed.

3. Bruce F. has made major progress. He is presently at work on a large composition. Bruce was accepted at both Eastman School of Music and Oberlin as a composition major. His acceptance at Oberlin, where he has chosen to go, is based primarily on the work he has done under Peter Lewis and Roland Jordan. Acceptance of this student in a program as small as Oberlin's (limited to five entering freshmen each year) is a major achievement for this MECA service.

Both Bruce and Jennifer will continue to meet with Mr. Jordan through part of the summer.

Mr. Jordan felt that it would have been better in the long run to recruit students from a source such as the Community Music School. He feels strongly that the sole criterion for selection should be a keen interest in music.

If such a Course were to be offered again, Mr. Jordan felt the following changes should be made. The Course should be named simply "Music Workshop" and recruitment should be basis of interest alone. Classes should be taught in schools where the junior high and high schools are fairly close together so all age levels in these grades could participate. At least two pianos should be available to the class. While weekly meetings would probably be adequate, classes ideally would meet during the school day. In this manner the transportation problems would be reduced to a minimum and the school setting would offer access to percussion instruments and several pianos at once.

After the class is formed groups should be arranged on the basis of players and non-players, since the interests and needs of these two groups vary.

Ideally such classes as the one in music composition (and indeed all projects like MECA) have a double mission. The first is to develop capabilities in students for enjoyment and sophisticated connoisseurship and the second is identification of talent and readying these individuals for further study. By structuring the class in the manner suggested, the achievement of these aims could be maximized.

As a companion course, a program in mixed media could be offered on a pilot basis since many students today are interested in the use of various media in their creative work. It would therefore, be valuable to form such a class in multimedia techniques which would draw upon theatre, lights, poetry, sound and improvised music.

The Music Composition Workshop was disappointing in terms of the numbers of students served. However, for those who did participate the quality of the offering was excellent and much benefit was derived.

DANCE PROJECT

MECA has provided a dance project in all three years of its existence.

During the first year the dance project consisted of a three week residency in area schools of the Murray Louis Dance Company. The program, consisting of basic instruction, master class and performances, was eminently successful.

The Company's eight professional dancers, working in teams of two, provided instruction in twelve area high schools for one-week periods. Each school selected 30 students to participate in the in-school program.

To complement the basic program of instruction conducted by the eight dancers, Mr. Louis conducted a Master Class for approximately 60 students selected for participation by teachers in the respective schools. The Master Class was offered during the entire three week period of residency.

Additionally, students were given the opportunity to attend, without charge, fully-staged performances by the Murray Louis Company. Six performances were given on Saturdays and Sundays, in the auditoriums of local schools.

In the second year, as a base and major focus of the project, MECA engaged Bill Frank, of the Murray Louis and Alwin Nikolais Companies, as a dancer-in-residence for the academic year. In order to provide additional and enriching dance experiences for students, MECA formed an alliance with the Illinois Arts Council, Washington University Performing Arts Area and Dance Concert Society of St. Louis, to bring three dance companies to St. Louis for varying lengths of time. As a result of a combining of efforts, each institution received services which no one organization could have afforded on its own. The Lucas Hoving Company was in St. Louis for three weeks; the Alwin Nikolais and Merce Cunningham Companies for three days each.

Bill Frank instructed in five schools in the first semester and in eight in the second semester with an average enrollment of 35 in each class.

The Lucas Hoving Company was in residency for three weeks. (October 28- November 14, 1968) Members of the Company instructed in nine schools including the five where Bill Frank regularly taught. Performances were given in five schools. A master class, conducted by Lucas Hoving, was offered in twelve sessions.

The Alwin Nikolais Company residency, December 13-15, 1968, provided for one day of instruction by members of the Company. The same schools which had received the Hoving instruction participated in this one day project. Students attended the public performance at $.50 each.

The last Company to visit St. Louis in the second year was the Merce Cunningham Company which came to St. Louis March 13-15, 1969. Rather than offer an additional day of instruction a Dance Day was organized to provide students with a unique experience. Two hundred and fifty students came to the auditorium and watched the mounting of a production from the very beginning: putting up lights, arranging scenery, warm-ups and a run-through rehearsal. In the evening students returned for the public performance.

In the 1969-70 academic year the consortium of cooperating agencies was continued and expanded to include Southern Illinois University and the Oklahoma Arts Council. Three dance Companies were brought to St. Louis under the aegis of this consortium.

Jose Limon Company	November 12-14, 1969
Don Redlich	February 6-8, 1970
Paul Taylor	May 22-24, 1970

The Limon and Redlich companies instructed in University City High, Normandy High and McCluer High for one afternoon. The Paul Taylor Company instructed in University City High School and Mary Institute. The latter group included students from John Burroughs and Villa Duschesne School as well. Average attendance was 50 in each class. A total of 2,000 students were able to attend the public concerts without cost through a grant from the Missouri State Council on the Arts.

Weekly instruction of students with prior training has been available in two classes taught by Alcine Wiltz, Director of Dance at Southern Illinois University. Each class had 19 students enrolled. A fee of $10 per semester was charged.

The aims of the project have been to provide 1) exposure to a rarely available art form, 2) interaction with professionals, 3) instruction for more advanced and motivated students.

Student instruction has been offered to 945 students over the past three years. Approximately 8,000 students have attended dance performances by professional companies.

Evaluation of dance over the three years has consistently used observations of instruction and performances. Student questionnaires have been administered at periodic intervals and occasional student interviews have been conducted.

In the first year, evaluation of the Murray Louis residency showed that in three of the six schools, attitude improved during the week of instruction; in two schools, interest and participation increased. In one school no change on any measure was observed due to the high level (which was maintained) at which students had begun the week. In one school, negative change was observed in interest and participation. Nevertheless, even in this school, many individual youngsters were observed to commit themselves to the program and extract maximum benefit from the opportunity offered.

All of the teachers interviewed agreed the program had benefited students; that students showed better attitudes, greater interest and had acquired better coordination. Students showed more positive attitudes toward dance concerts and participation in dance instruction.

Evaluation in the second year again showed that the program produced very positive attitudes toward dance. Comparison of the classes instructed for only short periods with those which met weekly showed better behavior, involvement and attitudes on the part of long-term students.

In 1969-1970 evaluation has been continued through periodic observation at the Saturday dance class and at the school instruction periods. In addition a questionnaire was administered to participants in the Saturday Dance Classes.

Observations of in-school classes (taught by dancers from visiting professional companies) indicated that in every case behavior of students was excellent and well-motivated. Resident teachers provided sufficient supervision; facilities in the school were adequate to accomodate the number participating. Quality of instruction was in every case rated excellent or good. Student responses were judged to be almost always appropriate to the situation.

Observers were asked to select an adjective which best describe the class observed. Those chosen were: happy, involved, exciting, serious, dedicated, attentive and disciplined.

Some comments from observers were as follows:

> "Mr. Redlich is well-organized, intelligently sequential in his build-up for an exciting finale. He holds the students' attention throughout the entire two hours. He is relaxed, humorous while in complete control."

"The students were very responsive and worked hard throughout the class. They asked the teacher if he could return in the future to teach again."

A sample observation report follows:

Dance Observation (Redlich) February 5, 1970

Forty-two students of whom two were boys participated in the dance instruction at McCluer High. The boys were dressed in gym clothes and had little if any prior training. The girls on the other hand were all dressed in leotards and tights and seemed fairly experienced. The usual warm-ups were gone through and participation was excellent. Santangelo then focused on walking and projection into space. The group outlined boxes by walking and then reversed the procedure. The class came across the floor first walking, then running but always concertrating on projecting in space.

The class was broken into groups to improvise. Some groups were so large that the individuals could not relate to each other except sporadically. Frequently there were bursts of puppy-like play: hitting, mauling, tumbling. There was little movement of traditional dance.

The instructor, Lilly Santangelo, was clearly an experienced teacher. She used constant supportive verbal instruction. The second try at anything was invariably greeted with "Better, much better!" The class responded to her encouragement by straining to do better. At the end of the instruction period there was a spontaneous burst of applause.

Questionnaires were administered to students in the Saturday classes;eleven were returned. Two of the students had studied dance for 12 years, one for eight; five had studied for four years, two for three and one for two years. Only three of the respondents however had been in a MECA dance class in 1968-69. Six of the students said they wanted to be professional dancers and two thought they might be. Five of the students rated their own progress in the class as "excellent", the others rated it as "good" (The instructor rated general progress as good.) Seven of the students saw the Limon performance but only three attended the Redlich performance. The Taylor performance occurred so late in the year it could not be included in the questionnaires. Not surprisingly all but two students had seen professional dance performances prior to the Limon and Redlich appearances.

An evaluative meeting was held with Mr. Wiltz and the staff of MECA at which suggestions were offered for the continuation of the program based on problems which had become apparent during the year.

The Saturday class began with 38 students and had dropped to 12 by the end of the year. Mr. Wiltz attributed the high attrition to several factors. In the previous year the dance program had emphasized performance to such a degree that it was felt that the trend needed to be reversed. In fact, no performances were prepared this year and he felt the reversal was probably too severe, and that perhaps one piece should have been prepared. Although all students had background in dance, many were new to modern dance and found the concepts difficult.

Sporadic attendance added to the difficulties. As the instructor stated, "The students want freedom and they want discipline." However, there was no doubt that student awareness of design, movement and composition was greatly increased through the year. The gains in technique were more doubtful since it is difficult in any event to accomplish much in this area in a short period once a week.

Based on his experiences this year in teaching high school students, Mr. Wiltz made the following recommendations for the format of dance instruction designed for high school students.

1.) Technique should be taught in short, intense periods. Only the basics which are imperative in preventing body damage should be directly taught.

2.) Development of general technique in moving and in changing direction and level should be taught.

3.) Emphasis should be on movement as a transition in getting from design to design. Relationships of dancers to each other should be developed.

4.) One piece for performance should be prepared as a class project. Each student should be responsible for selected aspects of the piece to enhance motivation.

5.) Class time should be divided with approximately a third devoted to basic techniques and the remainder to exploration and improvisation in movement and design.

6.) Instruction should be offered in both modern dance and ballet. Students should be required to participate in both aspects of the program.

ARCHITECTURE WORKSHOP

The Architecture Workshop was developed as enrichment in the arts for academically talented students who had completed 10th grade. The Course was offered first in the summer of 1968. In 1969, the Workshop was sponsored by the Mark Twain Summer Institute and MECA contributed a small subsidy to assure continued quality of the offering. Twenty students participated in the first year and twelve in the second. The Workshop was designed to introduce students to architecture as an art form and to the city as an environment, visually, socially and psychologically. The Workshop was taught by Professor Eugene Kremer of the School of Architecture, Washington University. At the beginning and the end of the Workshop, students were presented with a list of professions. They were asked to select from the list those professions which:

1. Were most similar to architecture as a profession

2. Were most similar to architects as they practice today and

3. Were least similar to architecture as a profession

Table 1 shows these findings.

TABLE 1
Participant Choices
to Professional Categories
Architecture Workshop, MECA 1969

	Architect Should Be Most Like		Architect Today Is		Architect Is Least Like	
	1	2	1	2	1	2
Accountant	-		4		3-6-7 11	
		-		1-5-6		2-3-4- 8-11
Administra- tor	6-7		1-5		3-9- 10	
		1-5-6		8-9		2-4-10
Engineer	1-2-9		1-2-3 5-9-10 11		-	
		1-3-9		1-2-3-4 7-9-10-11		8
Industrial Designer	1-2-3- 4		2-3-4- 5-6-7- 9-10-11		-	
		3-4-7		3-4-11		2-5-6 10
Lawyer	-		-		6-7-11	
		4		7-8		1-3-5- 6
Painter	10		-		4-6-7 9-10	
		10-2		10		1-5-6-8 9-11-
Poet	3-4-5- 6-7-		1		4-9- 10-11	
		2-8-10 11		-		9-10-11

	Architect Should Be Most Like		Architect Today Is		Architect Is Least Like	
	1	2	1	2	1	2
Politician	11		4-6-7-9-10		3	
		7-8		2-5-6-10-11		1-3-4
Sociologist	1-5-6-7-9-10 11		4-6-7		-	
		1-5-6-7-8-9-10-11		1-5-6-7 8-9		-
Sculptor	2-3-4-5-9-10 11		2-3-4-11		4	
		2-3-4-5-6-9-11		2-3-4		-

Key: Participants are assigned a number

In addition students were asked to write a paragraph on what architects do both at the beginning and end of the Course. Following are selected student writings from these assignments.

Chris M.

> Architects perform an important thing for man, they help create his environment. But to do this they must concern themselves with three things. First what they make must be structurally functional; it must be efficient and practical. Secondly the architect must consider people's mannerisms and habits for an efficient mechanical system may entirely turn off the most important element the people concerned. Thirdly the architect must consider his individual project within the total scope of things. He cannot only consider his personal concerns but he must be able to see how his plan affects the whole urban area or rural area or whatever. If an architect keeps all of these factors in mind he will have effectively accomplished his job.

Denise B.

Architects design buildings for a functional use. These buildings are made appealing to help the enjoyment of the users. The main purpose is function. The beauty and design can be restricted by budget, materials, function and other specifics such as space. Architects meet these needs when designing, they meet them in the best way possible and trying to achieve a good-looking structure, something pleasing to the eye.

Architects must design areas for the most functional use in the best way possible. They design everything, cities, house lights, offices, school, etc. They achieve the most beautifully functional use with these designs.

Kerry S.

In my opinion an architect is a person who through a deep perception of his environment is able to design structures, cities, or merely articulated areas which blend harmoniously, functionally, and interestingly with their surroundings. He is one who understands the needs of people and is able to interpret these needs in the design of his projects. He has in mind the total concept of the area in which he is working and never allows his design to contrast with the surrounding area. He is concerned with making man's constructed home a better place in which to live.

Architecture is the study of people, what they do, where they live, how they live, and what they want; it is the designing of structures, neighborhoods and cities to meet and fulfill these needs keeping in mind the tenets of good design and social principle.

The Architecture Workshop has met the aims set for it and has been a successful project. It is to be continued as part of the Mark Twain Summer Institute.

COMMUNITY MUSIC SCHOOL BRANCHES

The Community Music School of St. Louis for many years has offered free or low cost musical instruction to children of talent and aptitude. Under provisions of the MECA grant, extensions of the school were established in two low income areas of the St. Louis metropolitan area: Kinloch, Missouri and East St. Louis, Illinois. In neither place could students normally have been expected to pursue musical instruction privately. Seventy to eighty half hour periods of instruction are given each week in each extension. During the first year lessons were free, in the second and third year, fees have been charged on a sliding scale, assessed according to annual income of the family. The extensions were operated for 36 weeks the first year, 32 in the second and 30 in the third.

In the first year of the program, 70 students were enrolled in East St. Louis and 128 in Kinloch; in the second year the enrollment was 81 and 70 respectively. Third year enrollment is 70 in East St. Louis and 66 in Kinloch. Both Extensions have waiting lists. Some students have attended three years and a good proportion have studied two years. In all 485 students have been served in the project.

The instrumentation over the three years in the two extensions has included piano, drums, guitar, violin, clarinet, saxophone, flute, voice, trumpet and theory. Instrumentation and student enrollment in the third year is shown in Table 1.

TABLE 1
Instrumentation and Enrollment
Community Music School
Extensions, 1969-1970

Instruments	East St. Louis Enrollment	Kinloch Enrollment
Piano	28 (3 instructors)	30 (2 instructors
Clarinet	6	-
Flute	6	-
Guitar	6	7
Drum	6	1
Violin	6	5
Voice	6	1
Theory	25*	-
Trumpet	-	1

* Some theory students also are enrolled in an instrument class.

Kinloch lost about 25 per cent of its students this year due to a reduction in pianos available. Attendance is 90 to 100 per cent every Saturday but lack of instruments has necessitated the establishment of a waiting list of 25.

East St. Louis has had virtually no attrition and maintains a waiting list of 70. Interest in the community is extremely high

Evaluation has consisted of teacher progress reports and an extensive study conducted in the second year by Max Rabinovitsj, Concertmaster of the St. Louis Symphony. Students have made good progress, are faithful in attendance and both extensions have been administered with care and thought. Close relationships with parents have been developed during the three year period.

Instructors report that the progress of students in East St. Louis is greater this year than in previous years. While there are a few outstanding students, no great talent has been identified. A recital by students was given on May 17, 1970.

In Kinloch, marked progress of a few voice, piano, trumpet and violin students is noticeable. However since there is no ensemble playing available for advanced players, students have tended to lose interest around age 16 or 17.

Most Kinloch students have made average progress as compared to students at the main branch. One guitar student has shown marked talent as a folk guitarist and composer. Two recitals a year are given at the Kinloch branch.

The Kinloch branch will be continued at its current level through grants made to Community Music School from the Sunnen, Land and Beaumont Foundations. Attempts are being made to organize a working board of directors responsible for establishment of a permanent music school in Kinloch.

The East St. Louis extension will become an independent school in 1970-71 with an expanded budget of $90,000. Funding is through the Model Cities Agency.

The Community Music School extensions have met the aims set for them. More students have been able to study music than originally planned for a most have made good progress. Many have found an interest in their lives which would otherwise have been unavailable to them. No measure can be applied to judge the impact of the program on these two communities. The extensions have served to focus parental interest and have proved to be binding elements in the two cities. MECA is gratified that both extensions will be operated and students will continue to learn.

The coordinator of the Kinloch Branch, William Reeder stated:

"The Kinloch Branch of Community Music School has served a variety of functions in a much ignored community. Besides providing music instruction by young professionals for 75 school children each year, it has brought the ghetto student into a close (one to one) relationship with a successful adult. As a result of our program several students have received university scholarships who would definitely not have attended otherwise. In addition we observe a steady increase in the quality of our student body. The habits fostered by ghetto living are hard to overcome, but the response of our students in their regular attendance, practice and payment of fees indicates that they can be changed and in fact are.

CMS still has a hard battle in Kinloch - one hampered by lack of instruments and no organized musical outlet in the public schools. We are, however, hard at work to establish a permanent school in the community which can further meet the wants and needs of its people."

In summing up the three years of the Community Music School Project, Robert Christensen, Director stated:

"The extensions have been an important force in the community life of both Kinloch and East St. Louis. Families have become aware of cultural activities and opportunities for their children. In both cities the extensions have filled a void. We are extremely pleased we will be able to continue to operate the schools, since in Kinloch, at least, there would be nothing to replace the service if we closed down.

It was extremely fortunate that at the outset we aligned ourselves with existing community agencies: the Y.W.C.A. in East St. Louis and Holy Guardian Angels Church in Kinloch. In both cases contacts with the community were well established and the extensions were able to take advantage of these relationships in recruitment of students.

The impact on school curriculum in the two communities is difficult to assess. In Kinloch there has been no immediately apparent effect except that individual school officials have become more aware of the value of such instruction for their students. In East St. Louis the band with the local school system is much closer and many students have been referred to the extension by school personnel.

If we were beginning the project again I would recommend that Boards of Directors, consisting of local residents, be formed immediately at both sites. Funds for the project could then have been administered on site by the local boards in consultation with the main school and MECA. The advantage of this would have been that at the end of the period of gevernment subsidy, a strong group would have been in a position to continue to operate smoothly. We have formed boards in both communities but they could have had three years of valuable experience behind them.

I believe it was a mistake to offer free instruction the first year. When small fees were instituted in the second year the student turnover dropped dramatically. People value what they must pay for.

It is important that students have opportunities to play and perform as they learn. In Kinloch particularly there is little if any opportunity for students to demonstrate what they learn to others. They come for instruction and there it ends. This of course is a community problem but one which could be solved with a little thought.

Finally, I believe the body which establishes requirements for teachers should be flexible in their application of these requirements for inner city projects. In my opinion we should engage as many qualified neighborhood residents as possible in teaching capacities whether or not they meet the formal requirements for teaching positions. The provision of good identity models far outweighs the value of a specific number of college credit hours.

I am extremely gratified with the success of the project and feel the three years of the extensions have offered special and wonderful opportunities for the young people involved."

Wallace Tate, Coordinator of the East St. Louis extension stated:

"My association as coordinator-director with the East St. Louis branch of the Community Music School during the past two years has given me a good deal of satisfaction. Students have shown keen interest which is reflected in prompt, regular attendance at lessons and increasingly high standards of performance at recitals. One of the more advanced and talented students, Debra Walden, has been awarded a saxophone scholarship for 1970 by the main branch of the Community Music School.

There is further potential talent amon g the students, although the majority are of average ability and show more interest than skill. These lessons nevertheless proved worthwhile from the appreciation angle and the self-confidence derived from achievement.

There is an enormous demand for private lessons at the branch and the waiting list has always been extensive. One looks forward optimistically to the possibility of absorbing this waiting list in the near future, thus more adequately fulfilling the cultural needs of this community."

EVALUATION REPORT

Part II Projects Offering Occasional Aesthetic Experiences

ART MUSEUM EDUCATION

The MECA Museum education program rests on the premise that the most important experience students can have in a museum i looking at art objects on their own. The project as it has developed is in contrast to traditional museum education programs which provide lectures for visiting classes who generally have no prior preparation.

The MECA format changes the target of instruction from students to teacher through provision of teacher in-service sessions and kits which enable the teacher to prepare students in the area of art to be visited before the class comes to the museum. Kits consist of a teacher's guide and slides of selected objects to be seen in the visit.

The efficacy of the project lies in the teaching aids which remain with the teacher and can be used in subsequent years, in the more efficient use of the skilled manpower on the museum staff and the freedom for students in the museum.

The aims of the project are to help the teacher in using a major cultural resource (through the in-service sessions and kits) and to provide students an opportunity to look at art at their own pace in a reflective manner.

Class visits are scheduled on Mondays when the Museum is closed to the public. The rationable for this decision was the aim of producing feelings of "at-homeness" in the museum. The implication in restricting students to certain galleries is that the Museum contains much more than can be seen and absorbed in a short visit. Impetus to return is provided whenever students express the desire to see more than is included in the visit for the day.

Seven sets of visits and teaching kits have been constructed over the past three years. These kits and visits focused on various aspects of art, using special exhibitions and the permanent collection of City Art Museum of St. Louis. One set of visits has normally been scheduled for six Mondays plus one Monday for teacher in-service sessions. Some topics have proved so popular, however, that eight weeks of visits have been provided.

In the first year of the program, focus was on three special exhibitions of unusual interest. "7 for 67", was an exhibition of sculpture of the 1960's "The Louis and Joseph Pulitzer Collection" included important paintings of the late 19th and early 20th century. "Classical Bronzes from the Ancient World," was a rare collection of small bronzes assembled by the Fogg Museum of Harvard University.

In the second year of the program the decision was made to concentrate on sections of the permanent collection of the City Art Museum. Kits and visits in that year focused on perception and aesthetics in a kit called "Looking at Paintings." Slides in the kit showed paintings from four centuries,each selected to demonstrate fundamentals of painting. The second kit concentrated on "American Painting," an area of art in which the City Art Museum is particularly strong.

The third year has seen the development of kits and visits in "The Art in Decorative Arts," and "Arts of Africa and Ancient America."

In three years 11,487 students have visited the City Art Museum under the MECA format.

Evaluation of the program has consisted of teacher questionnaires and checklists of student and teacher behaviors used by an observer in the Museum.

Teachers indicated in all years that they found the in-service training sessions extremely useful in preparing their classes. Kit materials, particularly the slides, were much used and classes behaved well in the museum.

Checklists yielded high mean frequencies for desired behaviors both on the part of students and teachers. No differences were found between elementary and secondary students, which suggests that good preparation is more relevant than age to a successful museum visit.

Evaluation findings for the third year follow:

Table 1 shows the attendance by school organization for the 1969-70 Art Museum Education program.

ATTENDANCE AT ART MUSEUM 1969-1970
by District

MISSOURI PUBLIC	DECORATIVE ARTS	ANCIENT AMERICA	TOTAL
Affton	77	90	167
Clayton	38	58	96
Ferg-Florissant	27	247	274
Francis Howell (St. Charles)	196	90	286
Hazelwood	410	230	640
Lindbergh	108	60	168
Maplewood-Richmond Hgts.	110	-	110
Mehlville	-	50	50
Riverview Gardens	52	-	52
Rockwood	87	-	87
Webster Groves	-	100	100
Special District	17	13	30
City of St. Louis	-	74	74
MISSOURI PUBLIC TOTAL	1,122	1,012	2,134
MISSOURI PAROCHIAL & INDEPENDENT			
Cathedral	30	28	58
Immanuel Lutheran	-	15	15
Lady of Sorrows	73	140	213
Nerinx Hall	-	125	125
Providence High	-	100	100
St. Ann	70	35	105
St. John's	-	23	23
St. Pius V	140	-	140
St. Louise de Marillac	-	30	30
Redeemer Lutheran	-	20	20
John Burroughs	-	86	86
TOTAL MISSOURI NON-PUBLIC	313	602	915
ILLINOIS PUBLIC			
Belle Valley	89	90	179
Cahokia	-	127	127
Collinsville	-	116	116
East St. Louis	18	17	35
Freeburg	50	50	100
Granite City	42	100	142
Highland	40	50	90
ILLINOIS PAROCHIAL			
Holy Rosary	47	-	47
ILLINOIS TOTAL	286	550	836
MISSOURI TOTAL	1,435	1,614	3,049
TOTAL ALL SCHOOLS	1,721	2,164	3,885
HIGH SCHOOL ATTENDANCE	50	468	518

Examination of Table 1 will show that Missouri public schools accounted for over half of the attendance: 2134 out of 3885 (55%). Illinois schools accounted for 21% of students participating (836 out of 3885.) Nearly 87% (3367 out of 3885) were students in grades 5-8. Figures by state are comparable to those found in the first two years.

The per cent of secondary students attending has dropped in each succeeding year. In the first year the secondary attendance averaged at 53 per cent, in the second at 29 per cent and for the third year 13 per cent. No particular reason can be assigned as a cause for this change. Since the program has been booked on a first come, first served basis, the implication is that elementary teachers found the program more appealing in each succeeding year.

As in previous years, teachers participating in the program were asked to fill out questionnaires regarding the program. Sixty teachers returned these forms, of whom thirty had participated in previous programs. Fourteen brought classes which had visited the museum as a group prior to this visit.

Thirty nine teachers (65%) found the in-service session "very helpful" in preparing their classes; an additional four found it "helpful." Seventeen did not attend the session. Respondents were asked to designate which aspect of the session they found most useful. Table 2 shows these findings.

TABLE 2
Aspects of Teacher In-Service
Designated Most Helpful
MECA Museum Program
1969-1970

Components	N=33 Decorative Arts	N=26 Ancient America	Total
1. Explanation of objects in Kit	14	14	28
2. Basic Concepts of Kit	12	16	28
3. Becoming familiar with galleries to be visited	11	18	29
4. Examination of objects at close range	16	15	31

Only one teacher stated that she did not prepare her class prior to the visit. The average number of hours spent in class preparation was 2.4.

Table 3 shows selected teaching techniques used in preparing classes for the Museum visit.

TABLE 3
Teaching Techniques Used,
MECA Art Museum Program
1969-70, (1968-1969)

Techniques	N=33 Decorative Arts	N=26 Ancient America	Total 1969-70	Total 1968-69
Slides in Kit	31	26	57	48
Other Film Material	1	7	8	9
Question and Answer	21	19	40	35
Class Discussion	29	24	53	50
Written Response	8	4	12	4
Lecture	17	11	28	23
Art Project	1	5	6	7
Student Report	1	23	34	2
Teacher's Guide (Kit)	26	18	44	42
Other	-	-	-	3

Examination of the table will show that the slides, the teaching kit and some form of class discussion were the most frequently used techniques.

Teachers stated that slides gave students ideas and sparked interest in the visit. The teacher's guide was viewed as a great time saver since all relevant material was available in one place. Several teachers who participated in programs said the set of kits constituted a good classroom resource and that they were uniformly well-prepared.

Eighteen teachers said all of their students looked closely at the objects during much of the period; thirty-eight said most of their students did. Thirty said all of their students examined other objects in the galleries while twenty-five said most of their students did. All teachers were affirmative in stating that viewing slides helped students get more out of their visit.

Some commented on the security in knowing the object, on the value of seeing differences between the slide and the real object and the value of having specific objects to look for in the museum. All but three teachers were satisfied with their students' behavior in the Museum.

All but four teachers followed up the visit with their students. An average of .9 hours was spent in follow up. Table 4 shows follow-up techniques reported.

TABLE 4
Teaching Techniques
Used in Follow-Up
MECA Art Program

Techniques	N=33 Decorative Arts	N=26 Ancient America	Total 1969-70	N=50 Total 1968-1969
Slides in Kit	7	2	9	9
Other Film Material	1	2	3	3
Question and Answers	21	14	35	30
Class Discussion	24	20	44	46
Written Response	15	11	26	17
Lecture	1	1	2	2
Art Project	4	9	13	16
Student Reports	1	6	7	8
Teacher's Guide (Kit)	2	3	5	14
Other	-	3	3	-

No significant differences are to be noted in the findings between the years of the program. Teachers commented that the Art Museum program has been well planned and coordinated and included objects children like.

The Following tables are based on a checklist of desired student and teacher behaviors used by MECA staff observers in the Museum. Tables 5,6, and 7, show student behaviors. Table 8,9, and 10 show teacher behaviors.

TABLE 5
Student Behavior
"Decorative Arts", 1969-1970
N=41

Desired Behavior	None 1	A Few 2	Half 3	Most 4	All 5	Mean Frequency
1. Looked at painting most of Peroid	-	-	8	22	11	4.1
2. Talked to each other about Paintings	-	2	7	20	12	4.0
3. Manners and general behavior good	-	-	3	15	23	4.5
4. Moved through galleries i.. small groups	1	1	7	7	25	4.3
5. Enjoyed Visit to the Museum	-	2	7	12	20	4.2

TABLE 6
Student Behavior
"Ancient America", 1969-1970
N=41

Desired Behavior	None 1	A Few 2	Half 3	Most 4	All 5	Mean Frequency
1. Looked at Paintings most of the Peroid	-	7	7	23	4	3.6
2. Talked to each other about paintings	-	6	9	21	5	3.6
3. Manners and general behavior good	-	-	4	11	26	4.5
4. Moved through galleries in small groups	-	3	1	16	21	4.3
5. Enjoyed visit to the Museum	-	3	15	12	11	3.4

TABLE 7
Student Behavior
Total Groups, Art Education
Program, 1969-1970 (1968-1969)

Desired Behavior	None 1	A Few 2	Half 3	Most 4	All 5	Mean Frequency 1969-70	1968-6
1. Looked at Painting Most of the Peroid	-	7	15	45	15	3.8	4.1
2. Talked to each other about paintings	-	8	16	41	17	3.8	3.6
3. Manners and general behavior good	-	-	7	26	49	4.5	4.5
4. Moved through galleries in small groups	1	4	8	23	46	4.3	3.8
5. Enjoyed visit to Museum	-	5	22	24	31	3.9	4.2

TABLE 8
Teacher Behavior
Decorative Arts
1969-1970
N=41

Desired Behavior	Never 1	Occa-sionally 2	Half the Peroid 3	Nearly Always 4	Mean Frequency 5
1. Allow Student to view paint-ings at their own pace	1	2	10	28	3.6
2. Conversation with students on an informal basis	-	3	6	32	3.7
3. Allowed stu-dents to in-itiate con-versations with them	-	1	7	33	3.8
4. Concerned with student enjoy-ment of visit	-	5	11	25	3.5
5. Enjoyed visit with students	1	4	13	23	3.4

TABLE 9
Teacher Behavior
"Ancient America"
1969-1970
N=41

Desired Behavior	Never 1	Occa-sionally 2	Half the Peroid 3	Nearly Always 4	Mean Frequency 5
1. Allowed students to view paintings at their own pace	-	-	4	37	3.9
2. Conversation with students on an informal basis	-	5	10	26	3.5
3. Allowed students to initiate conversations with them	-	2	12	27	3.6
4. Concerned with student enjoyment of visit	-	3	11	27	3.6
5. Enjoyed visit to the Museum with students	-	4	11	26	3.5

TABLE 10
Teacher Behavior
Total 1969-70 (1968-69)

Desired Behavior	Never 1	Occa-sionally 2	Half the Period 3	Nearly Always 4	Mean Frequency 1969-70	Mean Frequency 1968-69
1.Allowed students to view paintings at their own pace	1	2	14	65	3.7	3.7
2.Conversation with students on an informal basis	-	8	16	58	3.6	3.3
3.Allowed students to initiate conversation with them	-	3	19	60	3.7	3.4
4.Concerned with student enjoyment of visit	-	8	22	52	3.5	3.7
5.Enjoyed visit to the Museum with students	1	8	24	49	3.5	3.7

Although there were variations in mean frequencies of items between the two years, no significant differences are to be noted. Mean frequencies were high on all items in both years. Teachers do not elect to participate in the program unless they are comfortable with the format.

The Art Museum education program has been valuable to all participating. One teacher summed up her experiences by stating: "MECA is a wonderful agency. I only hope it will continue to bring the children in the classroom closer to the Museum."

Mr. Charles Buckley, Director of City Art Museum of St. Louis summed up the three years as follows: "The City Art Museum greatly appreciated the opportunity of working with the MECA program. We feel that our own department of education learned a great deal from the experience largely owing to the experimental nature of MECA. MECA was able to approach this problem in a freer way than we could at the moment. We feel that the collaboration between MECA and the City Art Museum was enormously beneficial to both parties."

THEATRE PREFORMANCE PROGRAM

In the first year of MECA's operation the theatre project consisted of 120 single performances by a professional company, the Harlequin Theatre for Children. Two plays appropriate for youn children were produced and performed in the elementary schools free of charge. No school received more than one performance. Approximately 40,000 children in Grades 2-6 attended these performances.

As a result of the evaluation of the first year project, the second year's theatre program provided a more expanded offering. Initially a twelve-week residency was planned consisting of 70 performances in both elementary and secondary schools and a Workshop for teachers in the Viola Spolin methods of improvisational techniques. Performances were also improvisational, although topics selected were geared to the maturity of the individual audience.

Due to the reduced level of funding in the second year, MECA was obligated to pass on a portion of the costs to participating schools. Accordingly, a fee of $150 was charged for one performance and the participation in the Workshop of one teacher from each school receiving a performance. This combined fee represented abou a third of the unit cost of the service. As booking progressed, it became apparent that even this small fee was too great a burden for some schools to bear. Ten services were ultimately given free of cost to schools clearly unable to pay; five were made available to inner city schools in St. Louis through subvention by the Junior League. The remainder were paid by the schools receiving the service. In all, 38 performances were given with an estimated 11,400 students attending. Forty-four teachers from 22 schools attended the Workshop.

In the third year of the project, the theatre program was again revised in response to the reduced funding and the dissolution of the professional company. Alan and Joanna Nichols (formerly of the Harlequin Company) were engaged to recruit a local company of volunteer actors who would, in exchange for training, agree to perform 13 times each in the schools. Thirty-five people were recruited who participated in the theatre training from June 1969 through January 1970. From this group, 18 people were selected to form three companies of six, thus providing a total of 94 performances for schools.

Since in 1968-1969 MECA had difficulties in selling performances and Workshop participation at $150, the cost was reduced to $50 for a performance and $25 for participation in the Workshop. The two services could be purchased separately.

The elementary performance consisted of an amalgam of several Grimm Fairly tales. The secondary performance emphasized current topics using improvisational techniques.

Ninety-four performances were performed for an audience of approximately 30,000 students. Table I shows the distribution of performances by district in 1970.

MECA THEATRE PERFORMANCE
By District
1969-1970

MO.-PUBLIC	ELEMENTARY	SECONDARY	TOTAL
Affton	1	1	2
Berkeley	6	-	6
Clayton	4	1	5
Ferg-Flor.	4	-	4
Ft. Zumwalt, St. Charles	2	-	2
Francis Howell St. Charles	2	-	2
Hancock Place	3	-	3
Kinlock	-	1*	1*
Kirkwood	2	-	2
Lindbergh	6	1	7
Maplewood-Richmond Hgts.	2	-	2
Normandy	2	-	2
Parkway	4	-	4
Riverwiew Gardens	1	-	1
University City	11	3	14
Webster Groves	1	-	1
Special District	1	-	1
City of St. Louis	15	-	15*
INDEPENDENT			
Laboure	-	1	1
Cor Jesu	-	2	2
Hope Lutheran	1	-	1
Mary Institute	1	-	1
Community School	1	-	1
New City School	1	-	1

ILLINOIS	ELEMENTARY	SECONDARY	TOTAL
Belle Valley	1	-	1
Cahokia	3	-	3
East St. Louis	2	-	2
Freeburg	1	-	1
Madison	-	1	1
Shiloh	1	-	1
Belleville	1	1	2
Association for Supervision and Curriculum Development (ASCD) (demonstration)	-	1	1
Junior League Performance	1	-	1

*Eleven performances in the city of St. Louis and the one in Kinloch were free to the districts through the subsidy of the Junior League of St. Louis.

Evaluation procedures in third year allowed for regular observation of performances through the cooperation of fifteen volunteer observers from the Junior League of St. Louis. Observers were trained by the MECA staff in the use of three forms which were to be used at performances. Forms consisted of a general questionnaire regarding the specific performance, a checklist of student behaviors, and an interview schedule to be used with the principal or a teacher in the receiving school.

Of the 94 performances given, 87 were amenable to observation. (The other seven were performed at night or were replications in the same setting where an observation had already been done.) Observers were asked to respond initially to questions which elicited general impressions of the audience and the theatre performance. Since the players were not professionals, little emphasis was placed on this aspect of evaluation. However, the responses to these questions were used as a daily check to be sure minimum quality was being maintained in the offering. Table 2 shows observer responses to these questions.

TABLE 2
Observer Responses to Selected Aspects of
MECA Theatre Performance 1970

Did the tone and behavior of students prior to the performance seem to promise a "good audience?"
Yes-52
No-2

Was supervision of students by teachers adequate?
Yes-58
No-1

Were student responses appropriate to this production?
Yes-59
No-0

Were there any inappropriate responses?
Yes-17
No-42

Was performance appropriate in content and presentation to the maturity level of the student?

Yes-52
No-6

How would you rate the quality of today's performance? (Use the same standards you would impose on a professional production)

Excellent-18 Average-12
Good -29 Below Average-2

*Total of responses to questions varies since observers did not always answer each question.

Table 3 shows the observed frequencies of desired student behaviors on a four point scale with mean frequencies of the selected behaviors.

TABLE 3
Frequency of Desired
Student Behaviors
Spring, 1970

Desired Behavior of STUDENTS:	FEW 1	SOME 2	MOST 3	ALMOST ALL 4	MEAN FREQUENCY
1. Paid attention to actors throughout the play.	-	1	27	33	3.5
2. Seemed to grasp the ideas of the performance without difficulty.	-	5	25	31	3.4
3. Seemed involved in the action of the play.	-	4	26	31	3.4
4. Participated through voice or motor activity during performance.	-	9	21	31	3.3
5. Manners and general behavior good.	-	2	16	43	3.6
6. Enjoyed the experience.	1	2	10	48	3.7

It will be noted that on every item the mean frequency indicated that a high proportion of the students showed the desired behavior.

As an added indicator of audience behavior, observers were asked to select one adjective which best described the student audience at the performance observed. Table 4 shows these responses.

TABLE 4

Adjectives Selected
by Observers to
Describe Audiences

MECA Theatre Performances
Spring 1970

Absorbed (2)
Attentive (5)
Alert (2)
Alive
Appreciative
Active
Bewildered
Captivated
Delighted
Eager
Engrossed
Excited (2)
Expectant
Enthralled
Enthusiastic (13)
Explosive
Gleeful
Good
Happy
Involved (7)
Interested (6)
Mesmerized (2)
Noisy
Participating (2)
Polite
Responsive
Restless (2)
Well-Behaved
Well-Mannered

The final form which observers used consisted of a short interview schedule to be used following the performance with an administrator. Of the 56 respondents, only one responded negatively to the question of whether the performance benefitted the children. In this case, the objection was to content, on the grounds that it undermined authority. When asked why they thought the performance was of benefit, administrators and teachers responded in the following ways:

"Highly imaginative."
"Good social message and entertaining."
"Good for children to see live performance."
"Children enjoyed it; good attitudes were suggested, but for some it was probably too subtle."
"Contact with the non-traditional."
"An outside influence to emulate."
"Unusual and different."
"Everybody was involved - good for all levels."
"In poverty areas children need emphasis on their self-importance. The production emphasizes this."
"Get to see and feel the realness of it."
"Shows development of creative drama."
"Brings ideas to staff."
"Cultural event for students who don't normally get it."
"Helps students learn to be an audience."
"Gives students a chance to see others be free. Children are inhibited and can profit by free example."
"Teaches concentration."

When asked to select the aspect of the performance which they considered to be of most value, respondents selected the following:

Actor-Audience Relationship
Freedom and exuberance
Chance to respond and participate
Creativeness
Integrated cast
Improvisational methods
Seeing actors doing a good job.
Slapstick and pantomime
Symbolism
Message

Finally observers asked if the respondents felt it was important educationally for children to see live theatre periodically and why. All those interviewed were emphatic that it was important because:

"They see the art of acting."
"Helps them play."
"Desire to listen and imagination is stimulated."
"Develops feelings, observation and sensitivity in contrast to passive reactions."
"Emphasizes communication and listening skill."
"Broadens horizons and makes new associations."
"Provides experience of fantasy."
"Wish there was a great variety of theatre for children."

One interesting comment came from a teacher who was concerned that the students took a long time to react. She wrote:

> Why was this audience so unresponsive at first and took a long time to become involved? At our school, children in their classrooms have been conditioned to heavy regulation and control in classrooms. It is believed to be dangerous to give children free reign to express themselves or to react freely to given situations in America, for teachers may feel that if young children are given too much freedom they may become unmanageable. Therefore, it may take youngsters a while to react to or participate in situations (as displayed by the MECA productions) where relatively complete liberalized movement and speech exist.

Not all the comments were favorable. One or two administrators objected to the content or certain actions of the players. Several of the observers reported disappointment in the performance and distaste for the play. These observations were summed up by one observer stating:

> I want to express my great disappointment in the MECA Theatre project elementary school performances. I have seen five performances in widely different schools--all elementary.
>
> In all of the above performances the acting never rose above average and often dropped considerably below that level.
>
> The play itself seemed full of noisy, confused action without any clear meaning. Some parts were done in poor taste and mildly offensive, though I realize that that is a matter of personal preference. Generally I found myself bored with the play itself (not with the children or the teachers.)
>
> All of this may seem excessively harsh. That is really not my intention. I remain convinced that the services that MECA has provided to our schools have been badly needed. I have also come to expect a high level of professionalism. No matter how hard I tried, I just could not call the performances I saw "quality theatre."

The performers were of course not professional and perhaps the observers would not have been disappointed if evaluation had not required them to apply professional standards. Although the quality of the performances were not as high as when the professional actors performed, the performances were in general of good quality and, based on the above finding, provided a good experience in live theatre for most students who attended.

SEQUENCE CONCERTS

For three years MECA has offered a series of "sequence" concerts for middle grade and junior high students. The concerts have sought to provide an articulated learning sequence for participating students. The format in the first and second years, when the service was offered free of charge to schools, is described below.

Description of Project

Twenty target groups of 300 students each were formed in selected schools in the MECA geographical region to participate in the sequence concerts. Groups were selected from students in Grades 4-6 and from those in Grades 7-9. Two of the target groups included parents. Each child was to attend the concerts in the company of at least one parent. Concerts for this group were scheduled on Sundays or in the evenings. Each group of 300 students heard four concerts in their school performed by a string quartet, a woodwind quintet, brass ensemble and a percussion ensemble. Concerts were usually presented, in the order named, about a week apart. The musicians engaged students in dialogues aimed at achieving learning about the instruments themselves and about form and style in musical composition.

The final activity in the sequence was attendance at a concert in Powell Hall performed by the St. Louis Symphony. The Powell Hall concert was annotated by a master of ceremonies who commented on each composition before it was played. A limited dialogue with youngsters in the pilot groups was carried on.

In the third year MECA was forced to establish fees for the service. A district was charged $3000 for a double series, (10 concerts) and $2000 for a single series. The aims for learning in this year were narrowed to knowledge about the instruments and the decisions composers make in choosing instruments to express their musical ideas. A Teacher's Handbook with an accompanying tape was published and distributed to participating schools for use in preparing the classes. The sequence of the performing groups remained the same.

In 1967-1968, 6000 students participated in the entire sequence series and an additional 21,000 attended the Powell Hall concerts. In 1968-1969, 5452 students heard the entire series and an additional 34,500 students attended the symphony concerts. In 1969-1970, 4500 attended the sequence and an additional 21,287 attended the symphony concerts. In the three years of the service 14,952 students were involved in the entire series and a total of 76,787 heard the symphony concerts.

In the first two years the following districts participated in the Sequence Concert Project:

1967-1968	1968-1969
Mascoutah, Illinois	Mascoutah, Illinois
Lebanon, Illinois	Lebanon, Illinois
Alton, Illinois	Alton, Illinois
East St. Louis, Illinois	East St. Louis, Illinois
Fort Zumwalt, Missouri	Roxanna, Illinois
Francis Howell, Missouri	Francis Howell, Missouri
Ferguson-Florissant, Missouri	Ferguson-Florissant, Missouri
Hancock Place, Missouri	Hancock Place, Missouri
City of St. Louis, Missouri	City of St. Louis, Missouri
House Springs, Missouri	House Springs, Missouri
R-1 Maple Grove, Missouri	O'Fallon, Missouri
Archdiocese, Missouri	Archdiocese, Missouri
	Hazelwood, Missouri

Due to the cost of the project, many of these districts were unable to participate in the third year, although in selling the service, MECA urged districts to pass on at least a portion of the cost to the students. In fact, all the districts which participated in the third year did charge students a small fee. In most cases, a charge of fifty cents to a dollar was assessed, and every district reported some success with this effort.

The following districts participated in the Sequence Series in 1969-1970:

Table 1
Participating Districts
MECA Concerts

1969 - 1970

Districts	Attending Sequence	Symphony	Grade Level
Affton, Mo.	611	4000	4 - 12
Lindbergh	600	4100	6
Normandy	400	1387	9 - 12
Lutheran High North	30		9 - 12
St. Charles	1387	3000	4 - 5
East St. Louis, Illinois	600	3800	6
Archdiocese, Missouri	1050	5000	5 - 6

The programs of the 1970 concerts were selected from the following works:

String Quartet

Music from Ten Pieces for Children	Bartok
Quartet No. 6, Third Movement	Villa-Lobos
Quartet, No. 2, Second Movement	Barodin
Concertino for Second Violin and Strings Second Movement	Custer
String Quartet, First Movement	Smetana
Three Pieces, First and Second Movements	Stravinsky
Quartet In G Minor	Debussy
American Quartet, Fourth Movement	Dvorak

Woodwind Quintet

Prelude	Hartley
Suite for Woodwinds, Second Movement	Schuller
Visiones Fugitives, Two Movements	Prokofieff
Suite for Woodwind Quintet	Tull
Allegretto	Danzi
Rondo, Opus 71	Beethoven

Brass Quintet

Introductions	Korte
Two Pieces	Brade
Exhibition	Tull
Zivei Kinderscenen	Schumann
Honie-Suckle	Holborne
Quintet	Ewald
Satirical Dance	Shastakovich
Optional familiar songs	

Percussion Ensemble

Fanfare	Kraft
Introduction to the Percussion Instruments	Kraft
Theme and Variations	Kraft
Variations on a Rhythmic Theme	Ostling
Dance Patterns	Goodman
Percussion Music for Three Players	Strang

Symphony Concert	
Overture to Rienzi	Wagner
Academic Festival Overture	Brahms
Violin Concerto No. 3, First Movement	Saint-Saens
Violin Concerto No. 3, First Movement	Mozart
Elegy	Faure
Viola Concerto	Hoffmeister
Cello Concerto	Boccherini
Bass Concerto	Dragonetti
Symphony Concertante	Dittersdort
Threnody	Penderecki
Metastasis	Xenakis
Cappriccio Espagnol	Rimsky-Ko sakoff

The Teacher's Handbook for the Sequence Concerts was focused on the instruments. The Handbook included discussions on choices made by composers, instrumental choices, the sequence concerts, the instruments and ensembles, the programs of the five concerts, how to listen and suggestions for preparation and follow-up. Abundant photographs and line drawings acted to simplify the use of the Handbook by making the material readily accessible to discussion.

Evaluation of Project

In the first two years, evaluation of the project dealt with two aspects of the experience, enjoyment of the music and the cognitive gains from the dialogue presentation. In the third year, the focus was again on enjoyment and on learning about the instruments. In all years a random sample of students was drawn from the participating groups and a sample questionnaire designed to elicit findings on these topics was administered. A companion questionnaire was administered to selected teachers whose students attended the concerts. The questionnaires were modified each year to bring sharper focus to the issues considered important to the series. The findings in the first two years showed students (and their teachers) enjoyed the concerts and learned a substantial amount. In general, the brass and percussion groups were preferred because of interest in the instruments and the dialogue presented.

In the 1970 series, many of the concerts were observed by William Reeder of the MECA staff. Since Mr. Reeder is a trained musician his observations were particularly acute. His summary reports on the five performing groups are reproduced below.

The following report is the result of twelve observations of the small group ensembles. Since the groups were basically consistent in their format, I will discuss each one separately, then make general remarks about the different series.

"Lincoln String Quartet

The concert began with a short bouncy piece displaying the quartet as a unit. Violin I gave a verbal introduction and asked which instruments were found in a string quartet. The students knew and generally someone observed that the string bass was missing.

Cello asked what would be needed to build a dog house - Answer: bricks, wood, nails. He then explained that just as these were the many building blocks which would be needed and from which choices could be made, so composers made choices from musical building blocks when composing a piece of music. Volunteers were requested to hold up cards with various shaped lines which described musical motifs which Schubert used in a Minuet the quartet was about to play.

The students then arranged the motifs (cards) in varying order and the quartet performed them as students selected them. After they experimented until they found one which most of them liked best, the quartet was played in the order Schubert had written. It generally turned out to be the preferred manner. Quartet then played the minuet, instructing the students to listen to the many ways Schubert had chosen to arrange and alter the three basic ideas.

Viola introduced the next piece by Haydn. He asked them to listen for some surprises. Suddenly he was interrupted by violin who shouted, "It's Monday" and each member of the quartet echoed "It's Monday" in return. Violin said "St. Charles" and again echoes - "Cement mixer," more echoes. Quartet then played a short excerpt which "echoed" from instrument to instrument.

Viola asked students to explain what they were doing and the students replied "echoing and imitating." Quartet broke up the musical echo into smaller segments and echoed in duet. Viola suggested that during the next piece the audience listen for echoing effect as well as some surprises. After they had played, viola asked students to identify surprises they had heard. Students were able to do this. Violin I than led a clever discussion

centered upon the individual instruments and their comparative sounds. Each instrument was featured in a solo capacity with the other members of the quartet accompanying. After each piece, musicians talked about their instruments and gave the students opportunity to explore and compare the sounds of the various instruments.

In the following pieces by Villa-Lobos, mutes were employed but the focus of discussion centered upon how the composer could affect your mood. Violin I read a number of poems written by students which described a variety of moods. He explained that by choosing from the many words available an author could change the meaning and feeling of the poem.

He suggested that by using the different musical building blocks and by utilizing the characteristic sounds of each instrument a composer could also change the way a piece sounded and made the listener feel. He also pointed out that in the middle of the selection some imitation would take place and wanted them to remember which instrument first played the theme. The changed mood of this selection and its effect on the students was quite noticable. The audience had been very alive and almost aggressive in their attempts to respond to the questions. However, during the Villa-Lobos they generally became very quiet and their tempo of response was much slower. I felt the contrast between the earlier classical numbers and the Villa-Lobos was very effective in demonstrating the wide range of possibilities available to the composer.

Violin II said he wasn't going to talk about the next piece until after they had played it but that it was quite different from the ones they had already heard. The quartet performed the second movement of Three Pieces by Stravinsky, which uses many techniques and sounds which the students had not previously heard. Especially noticeable was the marked change in the audience reaction. During the piece they laughed at sounds, began whispering and resumed their earlier lively state. When Violin II asked for descriptions of what they had heard the students were quick to respond. Answers were, "sharp sounds (pizzacatto) a slide in the cello (glissando) and sometimes the violin and viola sounded like a frog." It was pointed out that a lot of sounds were meant to be funny and that composers often selected sounds which he hoped would make people laugh.

Violin I gave them their choice of the last piece. Overall the string program was excellent. As with the other groups, the emphasis centered around choices made by composers and their dialogue techniques and performances were polished and interesting.

Brass Quintet

Without question the Brass Quintet had the greatest appeal for students. They handled their program with a high degree of skill as each performer was able to involve the students in a delightful segment of exploration.

To open the program each member played a fanfare from different sides of the room. After which the musician walked onto the stage. The successive fanfares developed into an ensemble piece. The fanfares were executed with a great deal of flare and drama and the students responded enthusiastically. After the opening selection, Trumpet (tpt.) asked why that piece had been chosen as the opener. The students answered that it was to demonstrate and introduce the different instruments both as soloists and an ensemble. Tpt. then introduced the members of the quintet and with each introduction the player performed a short solo piece.

Their second selection was a short lively piece which featured the group as a unit. The musicians proceeded to take the quintet apart again instrument by instrument. Horn lead the discussion which went somewhat as follows:

Horn: Why didn't they all play the same instrument?

Answer: Everything would sound the same--it would be boring.

Question: Why are there two trumpets?

Answer: There are two parts; one soloist and one accompaniment.

Question: How do they sound in comparison to the others?

Answer: Louder, they played the melody a lot brighter and it was piercing.

Horn explained that composers often used their instrument for the solo because they had all of these characteristics and because they were the highest pitched voice of the brass family.

Horn then asked what he could do that the trumpet couldn't.

Answer: No response.

Horn then began to play a piece which started as an unaccompanied horn solo and ended as a solo with accompaniment by the rest of the ensemble. This served to demonstrate extreme range and dynamic level with the hand in and out of the bell. The previous question was repeated, eliciting answers such as: Sounds far away and low (they talked about the hand in the bell); darker and more covered.

Each member played a similar selection as they were introduced. The music always contrasted the instrument with the ensemble and explored the wide variety of possibilities available to the composer and performer.

After each member of the quintet had played, they performed again as an ensemble. Horn explained that the individual characteristics were what the composer kept in mind as he wrote a piece and suggested the students should keep this in mind as they listened to the rest of the music.

Trumpet then gave a brief description of the development of brass instruments. He asked what a wind player might have used as an instrument a thousand years ago.

Answer: Sea shell, hollow wood, animal horn.

Trumpet then blew on an animal horn (one rather resounding note) and asked if the students would want to hear a concert of one note. The response was negative. Trumpet explained that as men learned to work with soft metals, various lengths were devised which produced different sounds. Trumpet played a post horn then a bugle explaining how the latter was simply a wrapped up post horn. He suggested any material could be used (glass, wood) and demonstrated this by blowing on a rubber hose with a mouth piece attached. A "bell" was attached to this to demonstrate how the bell served to amplify the sound.

After this point the ensemble varied the music they played. The dialogue was directed to choices which the composer can make which will effect the mood he wants to create. The ensemble played finally the music which showed in microcosm all of the sounds with and without mutes which the men had demonstrated in the previous hour.

The concert was excellent. Not only did the musicians play well, they made an outstanding effort to communicate the choices made by both composers and performers.

Woodwind Quintet

The woodwinds were an extremely articulate group. Each player presented his ideas clearly and carried them to a definite conclusion. The program opened out of sight of the audience as the French horn played a fanfare. Entering one by one, each member asked the students if the sound they had just heard was made by the instrument they now could see. After the students replied, each player performed the fanfare on his own instrument. This served not only to acquaint the students with the specific qualities of each instrument, but to start the dialogue between the ensemble and the students. Flute then gave a brief explanation of a woodwind quintet and discussed the presence of the French horn.

In each of the subsequent pieces attention was focused upon choices made by composers. After listening to Prelude by Gerald Hartley the students were asked why it was a good opener. Students pointed out that since it was quick, livly, and short with everyone performing together, it was very appropriate to start with. Flute then defined a prelude for the students, suggesting that the composer had chosen that such a piece, one which began something, should have just the qualities that the students had perceived.

Flute preceeded the next piece, Fleeting Moments, with a discussion of the roles each instrument played in another work by Prokofieff, Peter and the Wolf. Again, this highlighted the differences in sound and timbre of the different instruments. After identifying each instrument's character in the story, the members of the ensemble and students talked about why the composer chose each specific sound to portray the various roles.

After playing Fleeting Moments, the students were asked how the music made them feel. Finally arriving at a general conclusion that the first made them sad and the second sounded happy, they were told the respective subtitles which were quite close to the mood the music had evoked in them. Again, the musicians discussed how the composer had achieved the mood by using the characteristic sounds of the instruments. In the Blues from Suite for Woodwinds by Schuller, the quintet made a special attempt to demonstrate the choice of instruments made by the composer. They began by leaving the opening solo passage out entirely while playing the accompaniment, then each member played the passage, accompanied by the others, then the piece was performed as written. After suggesting that the students then listen

for various solo passages throughout the piece, they asked a student to conduct at his own tempo. This led to a discussion of tempo choices in relationship to the desired sound.

The ensemble then played, without much discussion, Beethoven's Rondo and the Finale by Tull.

Between the Fleeting Moments and Suite for Woodwinds, Bassoon gave a brief, interesting demonstration on the way a reed instrument works. Student volunteers blew on a clarinet with and without a reed and on a soda straw which produced a vibration similar to that of a double reed. The group was shown a piece of cane from which reeds are made and explained the process. The bulk of the concert, however, was devoted to listening to music and discussing the various choices made by composers.

Percussion Ensemble

My observation report of the percussion ensemble is not as detailed as the others since I was totally caught up in the performance.

Although by comparison the dialogue of the percussion ensemble was not as strong as the other groups, their performance and impression upon the students was excellent. The dialogue was carried by each member, and several points of discussion centered around choiced made by composers. I did not, however, find the experience as cohesive as with the other ensembles.

A large portion of the program centered around the three basic percussion catagories of wood, metal and skin. Several members of the group led comparative discussions about them and the contrasts were quite well demonstrated. A section stressing dynamic and tempo contrasts was particularly strong. The ensemble first performed a soft piece which had no changes in dynamic level. Next they performed the same selection under the baton of a student volunteer who asked for dynamic changes by raising and lowering his arms while the ensemble played. The performers followed his direction extremely well as he explored some rather extreme dynamic levels. Afterwards they played the piece as written. Snare drum suggested that composers always think about the contrast of sound level when they write a piece of music.

The program flowed smoothly from one selection to the next with an interesting description and discussion between numbers. Overall the percussion ensembel proved to have the most intrinsic interest as the students were fascinated with the multitude of instruments and the many sound colors.

Symphony

The last event of the series was a performance by the St. Louis Symphony Orchestra under the direction of Leonard Slatkin. The dialogue at this concert was designed to fit into the sequence format but was presented in such a manner that it was easily understood by those for whom this was the single experience. The focus of the concert was to demonstrate some of the different ways composers have chosen to use the instruments in compositions for orchestra.

Schools were given a choice of program selection in three of four catagories (see Program). Each district selected one of two overtures and one of two contemporary pieces. In addition, one concerto was to be selected from the list. MECA recommended that each district select a different concerto in order that as many as possible of the orchestra members have an opportunity to perform as a soloist with the symphony.

The program began immediately with music. Mr. Slatkin made his way to the podium and promptly gave the down beat for the overture. Only after the performance of this first selection did he welcome the audience, thanking MECA for its sponsorship, and explaining that the first piece had served to demonstrate the sound of the orchestra in its entirety. As introduction to the concerto, he then suggested that composers could combine the instruments of the orchestra in many different ways. One of the most common was to feature a solo instrument with the rest of the orchestra and that the soloist they would hear was a member of the St. Louis Symphony Orchestra. Without exception the quality of the concerto was excellent, not only in the solo performance but the illustration of contrast in instruments.

The 20th century selection introduced the students to many new sounds; sounds which Mr. Slatkin thought an older generation would find distasteful but one which many young listeners found exciting and interesting. He suggested that modern composers were more interested in composite "sound" and its effects than in the traditional aspects of music such as melody and harmony. He explained that this concern led modern composers to explore many new uses of the instruments, even slapping and hitting. In effect each individual in the orchestra was performing as a soloist rather than as a member of a particular section in these compositions. A brief history of the piece was followed by performance.

Reaction to the two selections was varied. At times the accuracy of the playing was questionable but the audience was interested nonetheless. Ocasional laughter and general restlessness were present in most of the performances of the modern pieces but performances were always followed by enthusiastic applause. Many of the instructors who had expressed reluctance over the two choices, however, were very favorably impressed with the composition and their reception by the students.

The final selection, Cappriccio Espagnol, was performed at all concerts and served to illustrate brilliant orchestration in a traditional but rousing piece. Mr. Slatkin pointed out the contrasting cadenzas and gave a brief explanation of the construction of the music.

In eight of the 12 concerts the symphony received a standing ovation. Although the school districts were given a choice of hearing the Symphony at Powell Hall or having the orchestra come to the district, I don't think location made any difference in the audience reactions to the concerts per se. Many did express an additional thrill at seeing Powell Hall.

The tremendous success of the symphony portion of the Sequence Concert Series was directly attributable to Mr. Leonard Slatkin and his effectiveness with the varied audiences. He was exciting to listen to, exciting to watch and gave an intense performance at every concert. I would also praise the Symphony members for playing with such enthusiasm and for the courteous and welcome reception they extended to the students." (Conclusion of Mr. Reeder's comments)

As in the previous years a sample of students was drawn from the population and questionnaires were administered to these students and their teachers. The sample in the third was considerably smaller than in previous years since only six series were performed, two of which concluded too late in the year for students in these groups to be selected for the sample. However, the grade level and types of school from which the 1970 sample is drawn is comparable to previous student samples in this project. Respondents in 1970 totaled 10 teachers and 168 students.

Teachers were asked about the value of the Teacher's Handbook on the Sequence Concerts. Three reported it was "very helpful," five said it was "helpful." One said it was "not very helpful," and one reported it was "no help at all." Eight said they had prepared their classes prior to the concerts. Preparation times ranged from 10 minutes to 3.5 hours. They were asked to report the preparation techniques they had used in preparing their classes. Table 2 shows these techniques.

TABLE 2
Techniques Used
in Preparation for
MECA Sequence Concerts
Spring, 1970

Techniques	Number Reporting Use
1. Tape in Kit	2
2. Other records or tapes	6
3. MECA Teacher Handbook	6
4. Question and Answer	6
5. Discussion	9
6. Instrument Demonstration	3

Nine teachers reported their students listened closely to the music; one said all of their students did. Nine reported that their students enjoyed the symphony concerts "very much;" the tenth said they enjoyed it "some." Five thought their students had learned "a great deal" from the series and five said they had learned "some."

Students were asked if they enjoyed the Symphony concerts. Table 3 shows these findings for 1970 with comparative figures for 1969.

TABLE 3
Student Reports
of Enjoyment
of Symphony Concert
1969 & 1970

	1969		1970	
	Number	Per Cent	Number	Per Cent
1. Enjoyed it Very Much	99	58.9%	285	61.0%
2. Enjoyed it Some	44	26.1%	137	29.3%
3. Didn't Enjoy Much	21	12.5%	27	5.7%
4. Enjoyed Not at All	4	2.4%	18	3.9%
Mean Frequency	1.6		1.5	

Teachers were asked which of the small group concerts they thought their students had preferred. Five said the brass group was most preferred and five selected the percussion. Eight gave as their reason the intrinsic interest in the instruments for the students. Two said the dialogue was most interesting. This finding agrees with the previous year's finding when 19 per cent of the teachers selected these groups as the most preferred. Students were also asked which of the small groups they preferred and why. Table 4 and Table 4a show these findings for 1970 and 1969 respectively. An additional choice of responses was possible in 1970. However, the findings show no significant differences between years in student choices among the groups or in reasons for preference.

Table 4
Student Perference for
Groups According to Criteria
MECA Sequence Concerts
Spring, 1970

	Quality of Performance		Interest in Instruments		Appropriateness of Music		Dialogue		Prior Knowledge of Instruments		Total	
	N	%	N	%	N	%	N	%	N	%	N	%
Strings	1	.6	3	1.8	1	.6	1	.6	3	1.8	9	5.3
Woodwinds	7	4.1	5	3.0	6	3.6	5	3.0	2	1.1	25	14.9
Brass	3	1.8	28	16.6	13	7.7	8	4.7	3	1.8	55	32.7
Percussion	5	3.0	44	26.2	12	7.1	9	5.3	9	5.3	79	47.0
TOTAL	16	9.5	80	47.6	32	19.0	23	13.6	17	10.1	168	99.9

Table 4a
Student Preference
for Groups, 1969

STUDENT*	Quality % of Student N	Interest in Instruments % of Student N	Appropriateness % of Student N	Dialogue % of Student N	Total % of Student N
String	0.9	2.9	2.7	1.8	8.5
Woodwinds	-	5.5	2.7	1.3	9.6
Brass	2.5	10.9	12.7	6.1	32.2
Percussion	2.9	29.8	10.9	5.7	49.5
TOTAL	6.6%	49.3%	29.1%	15.0%	100.0%

Table 5 shows the number and per cent of students making errors on six forced choice questions focused on instruments and their roles. Table 6 shows numbers and per cent of the group missing true-false questions on how music is made. Table 7 shows the number of errors by indivuduals in the sample.

Table 5

Student Errors
on Six Forced Choice Questions
on Instruments

MECA Sequence Concerts
Spring, 1970

Question	Number of Errors	Per Cent of Group
1	41	24.4%
2	61	36.3%
3	64	38.1%
4	37	22.0%
5	79	47.0%
6	99	58.9%

Table 6

Errors in Response to
Thirteen True-False Questions

	Number	Per Cent
a. Music can tell a story.	3	1.8%
b. All music has rhythm.	78	46.4%
c. The melody in a composition is always played by the same instrument.	32	19.0%
d. The conductor decides which instruments play each part of the music.	83	49.4%
e. Any instrument can play any note no matter how high or low.	35	20.8%
f. All compositions use the same instruments.	13	7.7%
g. A composer can only begin a composition if he thinks of a melody.	91	54.1%
h. A full orchestra is made up of strings, woodwinds, and brass.	60	35.7%
i. Each instrument has certain characteristics which cause composers to choose it to play certain parts in his music.	19	11.3%
j. The trumpet is a wind instrument.	79	47.0%

Table 6 (continued)

	N	%
k. Sound is produced in the same manner on a violin and a double bass.	80	47.6
l. Instruments are different in size but not in tone quality.	48	28.6
m. Music produced by composers living in the same country at the same time is more alike than music written by composers who lived several hundred years apart.	54	32.1

Table 7
Number of Errors on
True-False Questions By
Individual Students
MECA Sequence Concerts
Spring, 1970

N of Errors	Number of Students	% of Group
0	5	3.0
1	16	9.5
2	22	13.1
3	26	15.5
4	28	16.6
5	30	17.8
6	21	12.5
7	12	7.1
8	6	3.6
9	-	
10	1	.6
11	-	
12	-	
13	1	.6
	168	99.9

Median Number of Errors is 4.5
Average Number of Errors is 4.

No direct comparison by question can be made to last year's findings, since many of the items used this year were changed to achieve sharper focus on learning about instruments. However, the median and average number of errors on this year's true-false group did run higher than last year. Questions b, d, g, j, k, of the true-false series obviously caused the students trouble. The process of composition and the place of instruments in the orchestra is clearly a mystery still to some participants.

Students were asked to name two instruments they heard in the orchestra which they had never heard before, and to name two instruments about which they learned something new. Not all students responded to these items. Following are the responses.

NEW INSTRUMENTS NEVER BEFORE HEARD:

Bass	2	Oboe	25
Bassoon	12	Piccolo	2
Cello	9	Saxophone	1
Clarinet	2	Tam-Tam	2
Cymbals	1	Temple Blocks	1
English Horn	3	Triangle	2
Flute	6	Trombone	13
French Horn	9	Trumpet	15
Gong	8	Tuba	5
Harp	9	Viola	15
Kettle Drum	12	Violin	8
		Xylophone	1

INSTRUMENTS ABOUT WHICH SOMETHING NEW WAS LEARNED:

Bassoon
1. Has split reeds

Cello
1. Makes a low sound
2. Can hit it

Clarinet
1. Can't blow it without a reed
2. Don't have to use two reeds
3. Pleasant sound
4. Has 46 keys

English Horn
1. Longer tubing makes low sound

Flute
1. Has a high pitch
2. Can make a shrilly sound
3. Has three parts

French Horn
1. Makes another sound when stretched
2. Can be used with woodwinds
3. 33 feet long
4. Bell comes off
5. Can sound like trombone
6. Imitates other instruments

Gong
1. Only one type
2. Different sound if you hit it with something different

Harp
1. Sound is pleasing
2. Can strum and pluck it

Kettle Drum
1. Top is made of skin
2. The bigger it is the lower the sound
3. Very loud

Oboe
1. Can play it in different ways
2. Needs reeds
3. No sound if you take off the mouthpiece
4. Has a good pitch

Percussion
1. Drums were made by Indians
2. Drums come in different sizes
3. Can hit with anything
4. First used by cavemen

Piccolo
1. The highest pitched instrument

Snare Drum
1. Switch on side changes sound

Tam-Tam
1. Smaller than a gong
2. Makes a nice sound
3. Nearly the same as a gong

Trombone
1. Pull the bar to make different sounds
2. Can use a mute
3. Has all the notes

Trumpet
1. Started as an animal's horn
2. Can put your hand in to make it lower
3. Can play high too
4. Started with no valves

Tuba
1. You blow it

Viola
1. Hard to hear over the violins

Violin
1. Can be muted
2. Everyone has a different sound
3. Different from violas
4. Mutes make it sound different
5. Bow is made of horse hair
6. There are first and second violins
7. Can play high and low
8. It can be plucked

The Sequence Concert series has been a major undertaking in each of the three years of the MECA project. Thousands of children have heard concerts in their schools and in Powell Hall who would otherwise not have had this privilege. Evaluation has shown that a great deal of learning was accomplished and it is certain that more was learned by participants than evaluative methods could record. The content of the series has been refined and revised in each year to better accomplish the aims of the project.

Although the series is costly for schools, there is reason to think the concerts should be continued in this form. The St. Louis Symphony has indicated that they feel its importance is so great that ways must be found to insure its continuation.

As one of the music supervisors in a district which received this service wrote:
"It was an experience of quality for those in attendance. This was evident by the attention given by the young people and by their response at the end of each concert. It brought together students from other schools in our community for a common experience. Their appreciation has been received both verbally and written."

JOINT ORCHESTRA AND CHORAL REHEARSALS

Joint orchestra and choral rehearsals involving secondary students and members of the St. Louis Symphony have been held annually since MECA's inception. The aim of both projects is to provide student instrumentalists and singers an opportunity to interact with professional musicians in a professional setting under the direction of a professional conductor. Rehearsals have been held in Powell Hall, and each school (or group) has had the advantage of a prior in-school rehearsal with the assistant conductor of the symphony.

In 1967-1968 the service was offered free to participating schools; in the subsequent years a fee per student was assessed, thereby making the project self-liquidating. The fee in 1969-1970 was $10 per student for each service. In both 1969 and 1970 the choral groups also performed at a Palm Sunday concert given by the St. Louis Symphony. The following schools participated in the projects.

1967-1968 (Orchestra)

School	Number of Students
Kirkwood High	55
Normandy High	40
Parkway High	49
Clayton High	20
University City High	43
Ritenour High	30
Alton High	39
McCluer High (Ferguson-Florissant)	64
Affton High	17
Riverview Gardens High	22
Lindbergh High	7
Bayless High	18
Belleville Community Youth Orchestra	30
	434

1968-1969 (Orchestra)

Ritenour High	29
Lindbergh High	23
Berkeley High	4
Riverview Gardens High	1
McCluer High (Ferguson-Florissant)	57
Alton Community Orchestra (Alton, Illinois)	23
	137

1969-1970 (Orchestra)	
Alton High School (Alton, Illinois)	34
Clayton High School	13
Lindbergh High School	37
McCluer High School (Ferguson-Florissant)	5
Parkway Central High School	8
Ritenour High School	62
Total Orchestral Service	730
1967-1968 (Choral)	
East St. Louis High (E. St. Louis, Illinois)	68
Edwardsville High (Edwardsville, Illinois)	87
Lutheran High North	50
Lutheran High South	100
Fox High	60
Parkway High	57
St. Charles High	97
	517
1968-1969 (Choral)	
East St. Louis High (Illinois)	54
Collinsville High (Illinois)	50
O'Fallon High	45
Mehlville High	34
McCluer High (Ferguson-Florissant)	67
Lindbergh High	50
Ritenour High	104
Affton High	54
	458
1969-1970 (Choral)	
Cahokia High School	35
Hazelwood High School	75
Lutheran High South	82
Mehlville High School	50
Ritenour High School	100
	342
Total Choral Service	1317

Evaluation has consisted of teacher and student questionnaires which asked for assessment of the experiences (both in-school and rehearsal at Powell Hall), attitudes toward selected items, and judgements regarding both musical and non-musical benefits of the experience for students. In all three years evaluation showed positive attitude change and an assessment by both teachers and students indicating great worth of the project.

In 1970 the Joint Orchestra rehearsal was held on March 14 with the following repertory in use:

1.	L'Arlesienne Suit No. 2	Bizet	Ritenour
	Farendole		
	Symphony No. 4	Dvorak	
	4th Movement		
2.	Firebird Suite	Stravinsky	Berkeley, Lindbergh, and McCluer High
	Berceuse and Finale		
	Finlandia	Sibelius	
3.	Leonore Overture No. 3	Beethoven	Alton, Clayton & Parkway High
	L'Arlesienne Suite No. 2	Bizet	

The Joint Choir Rehearsal was held March 21, 1970 and all participating choirs rehearsed together for the 2½ hour period. The repertory rehearsed (and performed at a public concert the following day) was:

Cantata No. 4	Bach
(Christ Lay in the Bonds of Death)	
How Lovely Are Thy Messengers	Mendelssohn
Battle Hymn of the Republic	Howe-Steffe

Evaluation in the third year again consisted of teacher and student questionnaires; the latter administered on a random basis. Ten teachers (five from each project), 38 orchestral students and 41 choral students responded to the questionnaire.

Teachers were asked if they thought their students had benefited musically from the in-school rehearsal. Choir and instrumental teachers responded in identical ways. In each group three felt their students had benefited "a great deal;" one felt there was some benefit and one felt there was "a little" benefit. Comments ranged from "this was the most enjoyable part" to "it was very disappointing." Several noted the value of having a young conductor work with students.

When asked whether students gained musically from the Powell Hall experience, the choir teachers responded as above.

Of the orchestra teachers, two felt it was of great benefit and three of some benefit. All teachers agreed that their students gained other benefits besides musical ones from the Powell Hall rehearsal.

Finally, teachers were asked if the experience might have developed more positive attitudes on the part of students toward selected aspects of music. Table 1 shows these findings:

Table 1
Teacher's Estimate of Development
of More Positive Attitudes of
Students as a Result of Joint Rehearsals
Spring 1970

	N=5 Orchestra	N=5 Choral	Total
Professional Musicians	5	3	8
Own Study of Music	3	3	6
Entering Music Profession	1	3	4
Music as Leisure Activity	4	4	8
Attending Concerts	5	4	9
Own Participation in Music Activities	3	2	5

The student questionnaire consisted of items matched to the teacher form. Students were asked if they enjoyed the in-school rehearsal and the rehearsal in Powell Hall. Tables 2 and 3 show these findings respectively for both orchestral and choral students.

Table 2
Student Reports of Benefits from
In-School Rehearsals 1970

	N. Orch	% of Group	N. Choral	% of Group	N. Total	% of Group
1. A Great Deal	5	13.1%	25	60.9%	30	38.2%
2. Some	21	55.2	14	34.1	35	44.3
3. A Little	10	26.2	2	5.0	12	15.2
4. Not at All	2	5.3	-	-	2	2.3
Total	38	99.9%	41	100.0	79	100.0
	M.F.=2.23		M.F.=1.44		M.F.=1.84	
1969	M.F.=1.70		M.F.=1.60			

Table 3
Student Reports of Benefits from
Rehearsals with Orchestra 1970

	Orchestra		Choral		Total	
	N	%	N	%	N	%
1. A Great Deal	20	52.6	30	73.1	50	63.3
2. Some	12	31.6	9	21.9	21	26.6
3. A Little	6	15.7	2	5.0	8	10.1
4. Not at All	-		-		-	
Total	38	99.9	41	100.0	79	100.0
	M.F.=1.63		M.F.=1.31		M.F.=1.46	
1969	M.F.=1.20		M.F.=1.50			

It will be noted that both the in-school and Powell Hall rehearsals had higher mean frequencies for the orchestral students than for choral students.

As in previous years, the central focus of the evaluation was on attitude change in students as a result of the experience. Table 4 shows these findings for 1970.

Table 4
Mean Frequencies of Attitudes
Before and After Joint Rehearsals
Spring 1970

	Orchestra			Choral		
Attitude Toward	M.F. Before	M.F. After	Net Change	M.F. Before	M.F. After	Net Chan
A. Professional Musicians	3.83	4.35	+.52	3.75	4.60	+.8
B. Study of Music	3.86	4.04	+.19	3.70	4.31	+.6
C. Becoming a Professional Musician	3.11	3.27	+.16	2.97	3.29	+.3
D. Music to Fill Leisure	4.02	4.16	+.14	4.17	4.58	+.4
E. Attending Concerts	4.08	4.38	+.30	3.19	4.26	+1.0
F. Participation in Musical Performance	4.19	4.36	+1.7	4.27	4.75	+.4

Scale:
1 - Very Unfavorably
2 - Unfavorable
3 - Neutral
4 - Favorable
5 - Very Favorable

These mean frequencies show only minor variations from previous years. The net change in frequencies for attending

concerts (choral) and participation in musical performance (orchestra) is over twice as high as those found in previous years. No reason can be offered for this change.

Attitude changes for individuals were computed by adding all plus changes and subtracting minus scores. Thus a change from +4 on the before scale to a +5 was recorded as a +1. No change in scoring the item from before and after was scored 0. All six item scores were added (minus scores subtracted) to yield individual change scores. Table 5 shows these findings.

Table 5
Frequency of Individual Change Scores,
Joint Orchestra & Choral Rehearsals
Spring 1970

	Orchestra		Choral		Total	
	N=38	%	N=41	%	N	%
0 (no change)	11	29.0	-	-	11	13.9
1	6	15.7	7	17.0	13	16.4
2	8	21.9	3	7.3	11	13.9
3	5	13.1	8	19.5	13	16.4
4	1	2.6	11	26.8	12	15.1
5	3	7.8	1	2.5	4	5.0
6	1	2.6	1	2.5	2	2.5
7	1	1.6	3	7.3	4	5.0
8	-	-	2	4.8	2	2.5
9	-	-	1	2.5	1	1.2
10	-	-	1	2.5	1	1.2
11	-	-	-	-	-	-
12	-	-	1	2.5	1	1.2
-1	2	5.2	1	2.5	3	3.7
-2	-	-	1	2.5	1	1.2
Average Score	1.7		3.8		2.8	

The average change scores were higher for choral and lower for orchestra than in 1969 when those scores ran 2.8 for choral and 2.9 for orchestra. The findings indicated that in this year, as in the past, more positive attitudes were engendered in students as a result of the experience. Choral students in particular had an excellent experience in 1970.

A selection of comments made by participants in the Joint Rehearsal projects is reproduced below.

Comments from
Teachers and Students

One teacher wrote:
"Having a young, professional conductor work with them was a tremendous challenge. The choir thought he actually lived his music. I am delighted we were a part of the MECA program this year."

Another commented:
"I believe all the students were rewarded - both musically and educationally; that's all they talked about ..."

Students commented in the following ways:
"I enjoyed working with Slatkin. He has a way of making you sing right, through the expressions in his face and movements."

"I didn't particularly care for classical music before learning the Bach piece, but now I hope to greatly increase my knowledge of classical music."

"It was undoubtedly a unique and thrilling experience ... My classmates and I will long remember our exposure to the techniques and skills of such a genius artist."

"The bad thing about the symphonic rehearsal was that Mr. Slatkin did not regard our performance nearly as critically as he should have. He would smile at us and say 'Good,' and, in all honesty, I thought we were horrible."

"I remember when I was in 6th grade we used to come down to listen to the Symphony. I think it was from these excursions that I learned to appreciate this kind of music. That's why I was so happy and lucky to rehearse with the symphony."

"I always thought of musicians as being 'snobbish,' but I learned from performing with them that they are very willing to help young people with their music and at all times willing to answer any questions."

"I think MECA is a wonderful chance for young people to get together and indulge in the more cultural things in life that they otherwise might never get to try."

"Rehearsing with them (the Symphony) I'll never forget ... It was so great and such an experience to be sharing the stage

with the Symphony that it made me want to sing as well as I ever dreamed possible ... I really FELT what I sang and it just made me want to cry."

"This was the greatest experience I shall ever have and I believe everyone in the future should be required at least to be involved in the Symphony in some way. Even if it's just seeing a concert."

"I thought the experience was very interesting from a musical viewpoint to observe the type of dedicated people in the Symphony. I then noted the perfection which they seemed to have and tried to achieve my own."

"Before the rehearsal I thought musicians were all a bit abnormal, stuffy, and straight-laced. Now I see they are friendly normal people. I once thought it would be a dull profession - but now I wish I had continued to study."

"The performance gave me a sense of satisfaction and accomplishment. It showed me that music is not noise but an art, the art of creating a mood with a musical happening. To soothe or excite - both are possible when the director is as enthusiastic as Mr. Slatkin, the orchestra is so talented, and the chorus as willing as I to make a musical impression."

The Joint Rehearsals project has been a most successful undertaking of MECA and has served to enhance student opportunities in music in the St. Louis area. It is planned to continue the program next year under the auspices of the St. Louis Symphony.

OTHER MUSIC SERVICES

In addition to the Sequence Concerts, various other short-range programs have been implemented under the Music Performance Education Project.

In 1967-1968, three different sets of concerts were offered to schools in the area. Twelve concerts featuring chamber works by living composers were performed in six schools with a total attendance of 1,419. Compositions by Morton Subotnik, Luciano Berio and Robert Wykes were performed. A second set of concerts was performed by the Washington University Madrigal Singers. These concerts, which emphasized twentieth century music, were performed in six schools with a total attendance of 1,426. Compositions by Arcadelt, Debussy, Drew, Wykes, Williamson, Bergsma and Custer were performed. The programs served to introduce students to music that they might not normally hear. The third set of concerts, performed by a large mixed ensemble from Southern Illinois University (Edwardsville), offered music of composers of the past. These concerts were also performed in six schools, with a total attendance of 2,390.

In addition to these series of performances, MECA also purchased 25 Young Audiences Concerts for presentation in schools unable to take advantage of this important cultural resource. Performance services were supplemented by two clinics conducted by the American Brass Quintet.

In 1968-1969, additional services consisted of providing fifty tickets to each of two sets of public performances. These were the series sponsored by the New Music Circle and an organization called Chamber Music at Sheldon. Students were asked to attend the entire series before accepting tickets. Those attending were generally advanced instrumental students.

In addition, the Washington University Madrigal Singers again performed in five schools for a total audience of 914. [28] Young Audiences Concerts, in addition to those scheduled as a part of the Sequence Concerts, were presented under MECA auspices in schools where this experience would not normally be available. The Interlochen Arts Quintet provided two clinics for selected students and an evening performance.

In each of the first two years, a project called "First Nighters" provided a thousand tickets to programs selected from the regular subscription concerts of the St. Louis Symphony. These tickets were distributed through the St. Louis City Schools and were designated for students who had never before attended a symphony concert.

In the third year of MECA, tickets were again made available to selected students for both the New Music Circle concerts and the Sheldon Chamber Series. The New York Chamber Soloists offered two clinics and a concert in late spring.

In all, approximately 10,500 students have been served by these supplementary services. The findings from questionnaires and interviews have indicated that all but one of these programs met the aim set for them of exposing students to music in forms unfamiliar but accessible to them. The exception was the "First Nighters" program, which offered music that was perhaps too difficult for first-time young concert goers, especially since no attempt was made to prepare students for the experience. It was therefore discontinued in the third year.

Ticket Distribution 1969-70

Sheldon Concert Series

1.	Distributed through Washington University classes for High School Students	10 students from 7 high schools
2.	Parkway High School	18
3.	Taylor School	2
4.	Sumner High	3
5.	Remainder distributed individually upon direct request to the MECA Office	

New Music Series

1. Normandy District
2. Yeatman Corporation
3. Archdiocese
4. Parkway High School
5. Sophia House
6. Florissant Saturday Center
7. Laclede Saturday Center
8. University City High

In all, 981 tickets for three concerts were distributed among the above schools, of which 180 were used.

During the three-year grant period, this project provided a great variety of concert experiences. Children heard programs of vocal, instrumental and electronic music. The repertoire ranged from music of the Renaissance to the present day, and was presented in a number of different settings. Special clinics were conducted in connection with some chamber music programs.

The diversity in content and format of the concerts made possible an examination of the relative effectiveness of two basic approaches to the general aim of developing listening skills through attendance at live concerts. In one approach, performing groups were brought to the schools. The event was therefore scheduled in advance and anticipated by the students, who perceived the concert as belonging to them. They sensed that it was tailored for them, and adopted a welcoming attitude which enhanced the learning experience. These concerts were scrupulously informal, and took place in familiar surroundings. Teachers and students reported almost universal acceptance and enjoyment of the experience.

The second approach took the form of making available free tickets to schools for public concert series. The burden of organization and distribution thus fell to the schools. Tickets were sent to schools on request, with the understanding that the school staff would use its discretion in their use. This implied stimulating interest among students, promoting continuity from concert to concert and facilitating attendance.

In the Sheldon and New Music Circle series in 1969-70, less than 20 per cent of the tickets distributed were actually used. Further, students who did attend the concerts reported feeling some disorientation in a setting which seemed unfamiliar and to a certain extent inimical.

It is possible that the concert experience itself had more meaning for students who attended the concert series, since these students would be expected to have a predisposition toward the music. They were, by their interest and motivation to attend, self-selected. And since they were participating in an activity designed for adults, they were experiencing the "real world" of live concert music. However, the spotty attendance is evidence that this approach would be inappropriate in projects aimed at reaching the student whose concert experience has been minimal. In terms of creating interest among larger numbers of students, the practice of distributing free tickets would seem to be less effective than providing in-school concerts, especially when these are specifically designed for young people.

EVALUATION REPORT

Part III: Workshops for Teachers

COURSE IN VISUAL ARTS

The Course in Visual Arts offered first in the spring of 1969, was a new MECA service, designed to provide training in visual literacy and familiarity with media for teachers of grades 6-9. The 14-week course was so-sponsored by Washington University, held on the campus, and taught by members of the faculties of the School of Fine Arts and the department of Art and Archaeology.

The course was planned to assist the generalist classroom teacher in teaching art and in integrating concepts of art history into the everyday curriculum. Art specialists were not admitted to the course. The rationale for this decision was that most schools require the classroom teacher to be responsible for teaching art but are able to provide only minimum supporting services from an art specialist. The course was planned for 25 participants and was fully subscribed.

Evaluation in the first year showed that the Course was successful in meeting the aims set for it but could be revised to meet those aims with a closer fit.

In 1969-1970 the Course was coordinated through the School of Continuing Education, Washington University. Eight sessions on media were offered (instead of six as in the first year) and six sessions (instead of eight) on art history. Teachers of any grade level were eligible for admission but art specialists were discouraged from participating. The topic outline for the 1970 Course in Visual Arts was as follows:

Week 1	Introduction to Composition
Week 2	Introduction to Design I
Week 3	Introduction to Drawing
Week 4	Introduction to Design II
Week 5 and 6	Introduction to Printmaking
Week 7 and 8	Introduction to Painting
Week 9	Introduction to the Washington University Collection
Week 10 & 11	Introduction to Art Hisotry
Week 12 & 13	Introduction to Contemporary Art
Week 14	Open Seminar (Faculty and Participants)

Each of the instructors in the Course was asked to submit a statement of their objectives for the participants in the session they taught. These statements follow:

Composition: Explanation of composition. Necessity to control space as the way of controlling viewer's eye.

Design: Explanation of the elements of design: line, mass, plane, space, pattern, scale, movement, speed, rhythm. Experimentation with a simple design problem.

Drawing: Importance of working drawings and drawing for itself.

Printmaking: Different approaches and techniques in printmaking.

Painting: To present the painter's point of view: his education, his vision and the creative accomplishments both present and past that influence the painter today.

Washington University Collection: To familiarize the group with certain key works in the collection and to note ways of looking which then can be useful when participants bring their students to a museum.

Art History: To define the history of art and demonstrate its relationships to various academic disciplines. To show how art objects are related to their time and place. To present a broad scope of art history. To introduce vocabulary useful for discussing works of art.

Contemporary Art: To give a fresh and new approach to the work of artists of the young generation.

Twenty-nine teachers enrolled in the course with the following distribution of sending districts:

City of St. Louis	7
Berkeley, Missouri	1
Clayton, Missouri	1
Hazelwood, Missouri	1
Mehlville, Missouri	1
Riverview Gardens, Missouri	2
St. Charles, Missouri	3
Archdiocese, Missouri	7
Principia (Independent)	1
Alton, Illinois	2
Belleville, Illinois	1
East St. Louis, Illinois	1
Granite City, Illinois	1
Total Participants	29

Table 1 shows selected background items on participants:

Table 1
Summary of Grade Level Taught, Years of Teaching Experience and Subject Area, Participants in Course in Visual Arts, MECA, 1970

Grade Level	N	Years of Teaching	N	Subject Area	N
Kindergarten	1	In first year	1	Reading & English	13
Grs. 1 - 4	8	1 - 3	6	Reading & English	
Grs. 5 and 6	8	4 - 6	7	Elementary	10
Grs. 7 and 8	4	7 - 9	6	Music	2
Grs. 9 - 12	3	10 - 12	3	Math	1
Grs. 9 - 12	8	13 - 15	3	Art Education	3
		13 - 15	3		

Median number of years of teaching experience was 7.5 years. Seventy-five per cent of the group were elementary and Junior High teachers.

Evaluation of the course consisted of two questionnaries. The first was administered on the first day of the course and asked two questions:

1. What was your primary interest in enrolling in the course? and
2. In what ways, if any, do you expect your teaching techniques to be changed by participation in the course?

The second questionnaire was administered at the conclusion of the course. Participants were asked if the course met their expectations and what in their opinion were the greatest strengths and greatest weaknesses of the course.

Following are the responses of the 13 participants who returned both forms. Statements (a.) are responses to the two preliminary questions, statements (b.) are responses to the ending questions.

1. a. I wanted to take this course in order to clarify and organize the ideas I have about art, hoping that once I have done this, I will be able to integrate this knowledge into my courses. I would like to be able to draw comparisons between the visual arts and the language arts, to show that basic analytic principles are applicable to all the arts.

   I hope to be able to use examples from the visual arts in my class lectures and discussions, basically to help the students become more sensitive to the beautiful and to give them the vocabulary to talk about specific art experiences that they have. I also hope to utilize basic analytic technics, to move from the visual arts to language arts.

   ---

   b. I learned new techniques in lately developed methods of teaching art and will help to improve our art program. I hope to share the knowledge with my fellow faculty members.

2. a. I hope to be able to learn how to make visual arts a functional part in all of the classroom work and especially as a means of integrating the different subject matter areas.

   I hope to become more open-minded, less structural in my approach, teach everything in relationship to other things rather than an end in itself.

   ---

   b. No. It seemed to me that the course was for art majors or people who taught older children.

   It did not relate to my needs as a primary classroom teacher.

3. a. I hope to acquire more basics in art techniques and art history. I am sure that newer media available today can be demonstrated here for myself and my students' benefits.

   Need more formal exposure. New media.

   ---

   b. Yes. I am able to shed my built-in pre-wordly concepts in art; I feel like a new person.

   The individuality yet cohesiveness in esthetics of all the lectures was refreshing and dynamic. I was disappointed when the closing time came around even though I had worked a full day with children.

4. a. Primarily for self enrichment.

Hope to be able to provide a little more background in art history and maybe pick up a few new ideas as to how to do things in art.

---

b. Not really, It was generally geared to a strong art background. I do not have such background. Material covered was quite interesting and diversified.

Vocabulary and concepts geared to art majors. I didn't feel any of it was really applicable in the elementary grades.

5. a. I am particularly interested in design in children's art.

I hope to further my knowledge in some of the fields of art media which I'm unfamiliar with such as printmaking.

---

b. Yes. Each person teaching in the course seemed to be very intelligent and skilled in getting his or her message across to us.

It was very well organized. Three of the prople in particular let you go ahead on your own and "do your own thing" so to speak under careful guidance.

I did not care for the limited approach to painting.

6. a. To obtain practical help thatwould assist in using art as a teaching tool in as many subject areas as possible. Moreover, I feel that art can be a medium through which I might understand my pupils better.

I intend to use what I have learned immediately in the classroom on a trial and error basis, hopefully to develop a technique or a method that is uniquely mine that can be used to make my teaching more effective.

---

b. Yes and more so. Because the course has been so comprehensive, I've found much personal stimulation and have already tried and used some of the techniques in my class with unusual acceptance from pupils.

The strengths of the course were exposure to the varied media and technologies. The personal involvement in the first few weeks followed with more lectures and slides has certainly broadened my horizon. I'm trying to say the "plan" was excellent.

I can't think of any weaknesses.

7. a. To learn background information and processes that will improve my ability to teach visually, or to add art to my classroom teaching.

I hope for a better understanding of art history as background for teaching, possibly to be able to add more art to history and social studies. I also want to learn techniques to pass on to students for use in artistic projects in conjunction with other subjects.

---

b. Yes, the Course met my expectations. For me, the greatest strength was the art history. That has always been very difficult for me to understand and the standard way of teaching it makes it even more difficult. This very short course covered all the time and space but tied them together in a much more meaningful way for the non-expert. We shall remember what we learned here.

Incomplete coverage of all areas useful to teachers was a weakness.

8. a. I am interested in becoming familar with valuable sources in fields of communications, art, music, cultural facts. I hope to find new way to correlate subject matter.

---

b. Yes. The influence of history on art fires insight into the human spirit in a concrete form.

Its variety, yet its thread of ideas stressing the creative was the greatest strength. Art was "defined" as a whole.

A suggested book list or a broad outline of concepts from each topic ought to be provided in written form.

9. a. My primary interest in participating in this course is the natural interest I have in this area - the integration of the arts, especially literature, music and art. Also, I I'm a "close-to-nature" woman. For me, the arts concretize the natural in such "flesh-like" externalizations. I feel that by becoming a more whole human being by participating in this course, I'll be a more real and sharing teacher.

Techniques? I would hope I would be more real, that I would be able to help others "discover" as I have, rather than "present from the top." I would hope this course would help me relate music and literature with art.

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b. Yes - as far as I was able to participate. I do feel I absorbed much. A death in the family prevented regular attendance.

10. a. To obtain or reinforce an awareness of the visual arts and experience activities which I could relate to my own classroom. To be brought up to date on newest trends in art, especially in painting.

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b. Panel discussion at seminar indicated unity among the leaders - at least so far as underlining responsibility of the classroom teacher.

The greatest weakness was that classroom teachers often felt completely overwhelmed without sufficient suggestions as to how to overcome deficits.

11. a. My primary interest in the course in visual arts is to integrate this particular course with classroom work and to bring about a cultural awareness. I feel that the various methods I learn from the course can be tied in with other courses.

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b. The course did meet my expectations because if properly applied the lectures and demonstrations offer transfer of learning in other courses of study.

The greatest strength of the course was Design and Contemporary Sculpture.

12. a. We have a Humanities course in our school and I teach the Shakespeare section usually. If the need ever arose to take the art areas, I would be rather hard put for as much as I love and appreciate art, I know very few of the technicalities.

We are using a literature book by Harcourt & Brace that has many art plates. The manual gives superb help, but I would like to understand the paintings more fundamentally myself. I hope to learn sources of exhibit materials so that I can enliven our English Center and classrooms with fine art points.

I have never had a formal art course, yet I realize a great need to know alot more about art, since I teach English and the Humanities and I never know when I will have FULL responsibility for the latter course, in which we give a broad introduction to architecture, painting, and sculpture, as well as literature. Music, too, but the music teacher is available for that area.

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b. The course met my expectations I guess because I love art so much and was so eager for the course. The professors are evidently the best in their fields, and each in his own way was inspiring.

The greatest strength of the course was the rich background of the professors and the wealth of materials they were able to present to us and allow us to use. The time of 5-7 was very good. It gave us time to get there from a distance, and also time to get back home for evening engagements.

13. a. To be better able to coordinate the arts, especially in the Fine Arts Program at St. Thomas Aquinas High School where I now teach. I also need Art courses to qualify me for taking over a projected course in Allied Art in our school. I expect to be much better equipped to correlate Music with Art as a result of this course.

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b. The course met my expectations because it presented outstanding art teachers, teaching their subject rather than merely lecturing on it.

The greatest strength was the quality of the teaching personnel. I feel that they were outstanding as artists and as teachers, as well as interesting and affable personalities.

The greatest weakness was lack of a printed syllabus. The material was almost totally new to me and I know that I would value references to it later when I use it in teaching.

It will be noted that those participants who sought specific techniques from the course were, in general, disappointed. Those who sought general knowledge and broadened horizons were well-satisfied.

Aside from those recommendations contained in the above comments, the following points were noted as possible changes which might be made if the Course were offered again:

1. Criteria should be offered for judging art works being produced today.
2. Limit the number of media touched upon and dwell on these in depth.
3. Offer a course geared to the needs of the primary teacher.
4. Have the art history section first in order to give participants a better appreciation of technique and media.
5. Enlarge the class so more people can benefit.
6. Have smaller classes so there can be more opportunity for participation.

MAN-MADE ENVIRONMENT

In 1969-1970 MECA added a third course to its offerings for teachers. The course grew out of Eugene Kremer's experiences in teaching the Architecture Workshop for secondary students and was titled the Man-Made Environment. The 14-week course, designed for classroom teachers, provided exploration of the physical changes made by man on the earth with special focus on the urban complex. The objective of the course was to enable the teacher to integrate knowledge of the man-made environment into the everyday curriculum.

The course was sponsored by Washington University's School of Continuing Educations, School of Architecture and MECA. The course was taught by Eugene Kremer and Donald Royce, both assistant professors of architecture at Washington University. The course outline was as follows:

February 4	Historic patterns of urban growth and development
February 11	The federal role in urban problems
February 18	The development of new cities
February 25	Housing
March 11	Panel discussion: Professional roles of environmental designers-planners, urban designers, architects, landscape architects, and engineers
March 18	Architecture and its relationship to the cultural environment
March 25	Man's conflicting needs for public and private lives
April 1	Techniques for describing the man-made environment
April 15	Architecture as space
April 22	How to look at the cities
April 29	Student presentations
May 6	Student presentations

Saturday Morning Field Trips

February 28	Survey of metropolitan conditions
April 4	Residential environments in the metropolitan area

Twenty-three teachers enrolled in the course with the following distribution of sending districts:

Sending School Districts - Man-Made Environment

Country Day	1
John Burroughs	1
Ladue	1
Clayton	2
Affton	2
Ferguson-Florissant	2
Pattonville	1
Hazelwood	1
Belleville, Illinois	1
Riverview Gardens	1
Ritenour	1
St. Louis	6
Parochial	2
Soil Commission	1
	23

Table 1 shows selected background items on participants.

Table 1
Grade Level Taught. Years of Teaching Experience, and Subject Area, Participants in Man-Made Environment. MECA, 1970

Grade Level	N	Years of Teaching	N	Subject Area	N
1 - 3	3	In first year	2	History, Soc. Science	5
4 - 8	4	1 - 3	6	Art	5
9 - 12	10	4 - 6	1	Reading-English	
Specialist	2	7 - 9	2	Elementary	3
Other	1	10-12	4	Science	1
		13-15	1	Soil Conservation	1
		Over 15	3		

Median number of years of teaching was 7.6. Nearly half the teachers were secondary teachers.

Preliminary questionnaires were administered to participants which asked their primary interest in participating in the course and in what ways if any they expected their teaching to be changed as a result of participation. An ending questionnaire asked if the course had met these expectations and which portions of the course had been most and least valuable. Following are selected responses from participants. Answers coded 1 and 2 refer to questions on the initial form; answers 3,4 and 5 respond to questions on the final form.

A. 1. To fortify the class I teach in architectural drawing and history to 7th grade.

2. I expect my competence in the subject matter to be expanded. I expect to have a better understanding of recent developments in architecture and urban design.

3. The course was quite informative and helpful. It took a somewhat different tack than I had expected. More time on basics of architecture, drawing or design would have applied more directly in my field.

4. Most valuable portions of the course were the explanation of agencies, history and political organization in planning, visiting speaker's presentations and field trips.

5. I did not attend one session in which I felt I wasted my time so nothing was least valuable.

B. 1. To relate this information toward science and social studies and the classroom environment. Environmental awareness can better the understanding and involvement of society.

2. To enhance my awareness of man's involvement in this his society. This course may coordinate ideas and concepts that need to be solidified in order to explain why we are where we are and our supposed end to the means.

3. Sometimes.

4. Overall view presented by outside interest group, the inside look at how they cooperate and integrate their abilities and development into the total environment.

5. (No Answer)

C. 1. My primary concerns are "man" and "art." Hence the city and its potential - and our potential for improvement are in the area of my general orientation. I don't feel quite easy if I'm not doing some kind of "studying." I'm hoping for enlightenment and stimulation that will give material to bring to the kids in some way.

2. It's interesting - and sometimes instructive to see someone else try to teach people something. I might learn from that. The content may make me aware of ways to introduce this area of concern to my students. It's certainly vital and important to alert people to our obvious problems - as well as some of the good things about St. Louis.

3. Yes. It tied together a wide range of information - some new, some already known - but it helped to have it organized.

4. The opportunity to hear the instructor's point of view. Just the chance to watch and hear them as people. Also the specialists were most instructive.

5. Some of the material that was read in class.

D. 1. I teach in an inner city school, Clinton Elementary. I am positive housing community environment and urban living is closely related to a child's performance in the classroom as well as his social behavior.

2. The more one can relate to his pupils the better he will be able to handle academic instruction. Relevancy is the keynote of modern education. To be relevant certainly knowledge of home and community life is important. My students come from a low-rise integrated project. This kind of life interests me. I am new in the school and I believe it is important I know everything I can discover about the pupils I help with reading.

3. Yes. I have discovered what government is and <u>is</u> <u>not</u> doing about housing. I was surprised to see what private citizens are doing about upgrading housing, learning of the multi-faceted operations of architects has been enlightening.

4. The guided field trips were invaluable. The panel was extremely interesting. I enjoyed the comparison between architecture in its development with the culture in which it existed. This opened up many ideas for bringing this new knowledge into the classroom curriculum.

5. Impossible to say. Each lecture was interesting and enlightening. The scholarship of the professors was noteworthy. Their teaching was outstanding.

E. 1. I want to learn more about architecture and urban planning both for personal enjoyment and for professional growth. Our American Studies course is taught from a humanities viewpoint, and my knowledge of architecture needs buttressing.

2. What one learns always affects one's perspective. I expect that this course will make me more aware of the glories and the deficiencies of our metropolitan area, and of course I will pass this information on to our students. Field trips are an integral part of our course, and I expect to get new ideas for these activities.

3. Yes. The information given has been considerable. I found it stimulating and pleasurable to look at buildings and development through the eyes of an architect.

4. The slides used in lectures were often a joy to see and to contemplate. The panel of four planners and architects was absolutely top-flight and taught me many new things about planning and building.

5. Some of the lectures comparing developments in architecture to those in literature.

F. 1. I am interested in learning how architecture influences people. My concern is more with the sociological than with the architectural aspect. I am interested in housing and city planning.

2. I cannot foresee much change in my teaching, but I am getting increasingly involved in study groups who are concerned about the city. I hope what I learn will be valuable in these sessions.

3. For the most part. Our instructors seemed to be architects with social consciences. They enlarged upon and reinforced many of the concepts I had been introduced to in urban sociology.

4. I found the bus tours, especially the one in the city, extremely valuable. Although I had never seen them nor did I have a clear idea just where they were. I liked

the earlier sessions, the history of cities, survey of housing laws, the problems involved in urban renewal.

5. The lectures on architecture per se were interesting but less valuable. However I do find myself looking more carefully at buildings now.

G. 1. Possible avenue to concept of composition in my 12th-grade class to complement the literary concept.

2. (No answer)

3. Yes, because the course was taught at the level of architecture as composition.

4. Field trips, slide lectures and panel discussions.

5. The three classes I missed were the least valuable.

Participants were asked what changes they would suggest if the course were to be offered again. The following recommendations were made:

1. Addition of material on basic architectural drawing and design.

2. More field trips and more time for the panel to explore different points of view.

3. A seminar setting would be preferable to a traditional classroom setting.

4. More slide lectures.

The Man-Made Environment was an important addition to MECA's offerings in teacher in-service courses. The quality of the teaching and the content was of an excellence not often found in such courses and the participants responded with enthusiasm to both.

THEATRE WORKSHOPS FOR TEACHERS

The objectives of the Teacher Workshops in improvisational theatre were as follows:

1. To aid teachers in rediscovery of their own creativity through methods which can be used in the classroom, through the use of structured games, exercises (mental and physical) and scenes.
2. To develop discipline in order to be able to use a more creative approach to teaching.
3. To show that participation in most groups encourages a more creative learning situation.
4. To give a basic approach that enables a teacher to re-evaluate her past teaching methods and to discover new ways to apply these teaching methods.

Table 1 shows sending districts of teachers participating in the five sections of the workshop.

TABLE 1
Sending Districts Theatre Workshop Participants
MECA 1969-1970
(Total Participants-59)

MISSOURI PUBLIC		ILLINOIS PUBLIC	
Berkeley	(2)	Belleville	(6)
Ferg-Florissant	(6)	Cahokia	(3)
Kirkwood	(1)	East St. Louis	(2)
Maplewood	(1)	Mascoutah	(2)
Normandy	(1)	O'Fallon	(3)
Pattonville	(1)		
Riverview Gardens	(3)		
Webster Groves	(1)		
City of St. Louis	(9)		
MISSOURI: PAROCHIAL AND INDEPENDENT		**ILLINOIS PAROCHIAL**	
Cathedral School	(1)	Althoff High	(5)
Concordia Lutheran	(2)	St. Theresa	(2)
Lady of Grace	(1)		
Nerinx Hall	(1)		
Notre Dame	(1)		
St. Ann's	(1)		
St. Steven's	(2)		
Viarney	(1)		
Villa Duchesne	(1)		
New City School	(1)		
MISSOURI TOTAL	36	**ILLINOIS TOTAL**	23

Table 2 shows selected background data on teachers participating in the Workshops.

TABLE 2
Grade Level taught, Number of years of Teaching Experience and Subject Area Specialty-Workshop in Improvisational Techniques

Grade Level Taught	N	Teaching Experience	N	Subject Area	N
Pre-School	2	1-3	26	Speech, Drama	
Grades 1-3	10	4-6	14	English, Reading	31
Grades 4-6	12	7-9	6	Elementary	12
Grades 7-8	9	10-12	3	Social Studies	4
Grades 9-12	21	13-15	2	Religion	1
Administrator	1	16 or more	4	Business	1
				Music	1
				Humanities	1
				Art	1
				Math	1
				Science	1
				Pre-School	1

Median years of teaching was 3.1 years. Of the participants, 5.6% were specialists in speech, drama, English and/or reading. However, it will be noted, that all areas of the curriculum are represented.

The evaluation of the Workshop consisted of two questionnaires administered to participants, one at the beginning of the Workshop, the other at the end. The initial form asked for the participant's primary interest in enrolling in the course. It also asked in what way (if any) they expected their teaching practices to be changed. The final questionnaire asked if the workshop had met their original expectations (why, or why not), and whether or not they used the exercises, games and body movements in their daily teaching.

Half the participants returned both forms. Following are statements from seventeen of the participants, selected as typical of the responses. In each case the (a.) statement was made at the beginning of the course and the (b.) statement at the end.

1. a. I want to teach my students to relax and enjoy themselves more. I hope I will be able to give my students the support and encouragement they need.

   b. Yes. It turned out to be much more enjoyable than I anticipated. I enjoyed the other members of the class and built up a closeness to them.

I would like to take the workshop again because it turned out to be very relaxing for me. I enjoyed the teachers and their enthusiasm and belief in the value of their work. I also believe that it gave me an insight into myself that I was not aware of before.

2. a. I am interested in using role playing, dramatics, etc., in my classroom, and since I have had no training in this area, the workshop attracted me. I hope to use some of the techniques in my classroom and try to help my pupils express themselves.

   b. No. I thought that we would be given some ideas that we would be able to take back to our class in the area of creative dramatics, role playing, etc. I feel that we could have had more in the area of creative dramatics and how it could be directly applied to the elementary school situation. I think perhaps a demonstration lesson with a group of pupils would be effective.

3. a. To learn techniques I could use in drama class, and I hope, be broadened.

   b. Somewhat. I thought, since it was for teachers, it would incorporate teaching methods of improvisational dramas along with the practice itself. It was enjoyable and beneficial, but after awhile it got somewhat repetitious, which would be necessary if we were really in training to be actors, but which could have been replaced by more variety for teaching helps. Also, the purpose of many of the exercises was not really explained, and so this limited their application in the classroom.

4. a. To experience the technique in order to use it in 8th and 9th grade. I expect to use (and have been using) this method as primary emphasis in 8th grade drama. I would like the entire 8th grade course to consist of improvisation. In 9th grade I am combining the non-verval techniques with the more formal oral interpretation for teaching basic acting. It is important to me that students do instead of listening and observing.

   b. Yes. I was looking for personal experience as well as an opportunity to observe methods of presenting improvisational techniques. It was interesting to discover my own reactions and responses to improvisational exercises. The personal involvement was as great as the objective understanding. Alan and Joanna are incredibly adept at drawing response and making personal contact so it was a tremendous pleasure to work with them. In addition their manner and approach are excellent examples for any teacher.

This was an excellent experience for me and one which has had immediate application in my teaching- much more than most academically sponsored classes.

5. a. I need to be able to improvise--confidence mostly.

   b. Yes. I had hoped for something creative and spontaneous to use with 6th grade - Got it and more!

   At first I was very doubtful that I would be able to implement the things I was learning. I finally decided to try—it's working beautifully. The kids are finding a great outlet, learning to communicate. They are finding that they are important and talented as human beings. They are less and less afraid to do things in front of the group and they are respecting the efforts of others. They especially like doing something not everyone else is doing. One sad note - too many teachers would rather not have kids get excited about school - it's too noisy! Thank you for the opportunity!

6. a. I would like to try some new ideas with my class. I would like to develop their observation powers. I might do more creative dramatics. Perhaps I'll feel more comfortable presenting this.

   b. Yes. When our school system had a curriculum day, I chose a meeting where the MECA group performed. I know what to expect. I enjoyed the Workshop and think my class enjoys what we do in the classroom.

7. a. I am convinced that the Stanislavsky method of drama technique is the best approach to the theatre and this will help me use it. This will give me new approaches in creative drama with the freshmen.

   b. When I enrolled for the class I had some misgivings as to exactly what the course could do for me. Actually, the reason for its effectiveness, by and large, was due to the approach the two instructors used. It was unique; at the same time it was so manageable. They themselves were so utterly and simply honest, and hence, approachable. I felt so perfectly at ease with them. They were in love with humans and with each one of us.

The Nichols showed us many tricks on how to approach the various acting problems to be met. They gave us many fine pointers on techniques. I found their ideas on how to motivate relationships of the actor to other actors on the stage, and to objects there, exceedingly helpful. Their whole idea on entering fully into the scene as one feels urged to move, act, or speak, was a very satisfying experience, because we did it and then talked about it.

Undoubtedly, from what I have said concerning the course workshop, you may conclude that my feelings are most favorable. Beyond that, I would like to say further: The instructors were masters of the material they presented. The atmosphere of the workshop was so free and uninhibited. The instructors were so human and honest; hence, it was a real experience in human living. In summary, I would like to say that the workshop was a most delightful experience. Bless MECA for making it possible.

8. a. Since I feel that communication is at the heart of any study of language and literature, I see a need for skill in all forms of communication--not just verbal. I hope to include many more physical activities and visual techniques in the teaching-learning experiences of my students.

b. I didn't have too many expectations at the beginning, but I was delightedly surprised. I learned theatre games, the use of the body in expression, and the influence of other people in presence exercises. I feel I lost out somewhat in missing some classes. I've had no training in drama, so most of the activities were new to me, as well as the concepts. I haven't figured out yet how to use some of the techniques in an English classroom, but it's worth a try. Soon I hope to continue practice in these areas. But I can see that the course is much more valuable to a drama teacher or one with a background. In all it was an interesting and rewarding experience.

9. a. I would like to use these various techniques with both my gifted and my remedial groups. I think this an exciting experience of my very self. Developing myself as a person is important to what I give my students. I want also to help children like their reading through new techniques.

b. I did think that perhaps I would not be using the techniques with my particular work, but I have used some quite successfully. I think the Workshop was tremendous. For myself as a person, it was relaxing and brought me out of myself.

The group worked well together and we related well to one another - this can be transferred to the classroom. Children love pretending and love the expression of themselves in acting. Teachers can learn a great deal by observing their students in acting. It is most revealing.

10. a. Seeking ideas to enhance student participation in acting out stories or problems.

    b. Mostly. I had expected more reference to my using the ideas in my class, but I assume I was to denote the uses of the activities myself. I had prepared myself to learn many activities to use with my students, but instead I feel I have gained personally in self-confidence, being at ease in my own peer group, and have lost some inhibitions. This has probably been one of the most enjoyable adult classes that I've attended in about 180 college credit hours. It was extremely good to have such a small group. I wish our instructors would have actually told us the aim or purpose of more of the activities. Many, I realize, they wanted us to learn through doing and in this case they could have told the purpose at the end of the activity.

11. a. To learn more about improvising and using theatre techniques in the schoolroom. To motivate and capture the interest of children through dramatization and spontaneous expression to make all school material more real and alive. I expect my teaching techniques to be strengthened.

    b. Yes. I was looking for ways in which to use improvisations in the classroom and to help the children become more involved when giving a play in school. I found this and much more in this workshop. I gained a great deal of awareness of feeling for objects, and of people, a feeling of unity as one worked with people. I gained confidence in working out and trying out ideas for improvisation in various classroom subjects. For me the Workshop was very worthwhile. It not only gave me valuable ideas for implementing my teaching but also helped me personally in making me more aware of how one can express himself, how one can stretch the imagination and what the body can do to convey meanings without words. However, I feel that one has to have an interest in drama and the theatre, as well as an open mind, in order to gain full benefit from this workshop.

12. a. I have been interested in speech activities and thought this would be an interesting additional speech activity.

b. I had no idea what the workshop would be like, so I really had no "expectations." From the workshop I gained many new teaching ideas that were really great in the classroom. This is probably the most profitable (and fun) course I have taken related to my teaching field. Although I was scared to death when I had to get in front of the group, it was good experience for me to do so.

I enjoyed the games we played because I could fit almost everyone into a teaching situation. The games increased my students' interest in the literature we studied and it brought some of them out. Students who absolutely would not speak in front of the class because of speech defects or other reasons could participate in silent games very well, and students who hate English enjoyed playing the part of a mechanic in a filling station or a husband trying to convince his wife that he needed a new car. My students profited greatly by my taking this course.

13. a. To learn interesting and effective means of reaching today's youth. To improve my teaching in speech class. To impress upon the student the importance of communicatio: and the various ways of communicating. I hope to have my teaching become more student centered with the motivations stemming from them. I expect to have more student and less teacher planning.

b. Yes, I wanted to learn new methods of presentation. These methods are easily understood, readily accepted by my students, and relaxing and relevant to the students.

I met interesting people and gained a new understanding of a companionship with Catholic priests, Negroes, and artists. I appreciated their accepting me in spite of a generation gap. I learned how to use music in the speech classroom.

For the most part I have learned new methods of presenting material. The acting technique, for the most part, is the same as I learned and practiced in college. However, useing the newer methods, I am able to more easily involve the student. The workshop has been relaxing and helpful. The instructors have a relaxed manner which is contagious. At times, I felt the material was redundant, but, on the whole the entire program was well organized and interesting.

14. a. My primary interest is to be able to develop a more relaxed attitude in my own approach. In music this principle of bding able to communicate in a free and easy manner would be invaluable. I am hoping that I will be a sharper person with less inhibitions. I am also prepared to accept new approaches and ideas.

    b. Yes. I did not really know what to expect, so each class was a great experience. All I wanted was to improve my teaching. The beautiful, relaxed attitude of the instructors rubs off. There is absolutely no tension here and no need to be embarrassed over one's own inadequacies. This really reinforces my thinking about a classroom situation. I hope to be a more relaxed person in the classroom as a result of this and more sensitive to each student.

15. a. To assist the children in broadening their outlook.

    b. I had no original expectations. Therefore, I enrolled with an open mind. It was joy. I'm not so sure that I could ever use any of the things learned in the workshop in a classroom primarily because there was no "right" or "wrong" in the workshop. In our classrooms we have such fixations about those two characteristics of things it would probably take a while to restructure our thinking.

16. a. I believe that this experience will widen my expressional background and enable me to transmit the freedom I feel to my students.

    b. Yes, I came to MECA to present my class subjects better, to develop my knowledge of the art and to experience. I believe I had underestimated, for I've had fun too.

    Informality and presentation gave me a new insight into pupil-teacher relations and the importance of praise and acceptance.

    It was great! I believe there is no greater learning than through experience. MECA presented many fine and fun activities that "taught through doing." It would really be a "must" for anyone interested in developing self-awareness and concerned with the development or guidance of others. It is much easier to relate to others if you have experienced and developed awareness. Teaching through use of the natural talents and development of uninhibited individuals by use of active participation is a longer lasting learning.

17. a. To learn some new techniques of communicating improvisation to my students and further my own study in the field. To make my class more interesting and effective. I would like to rejuvenate my own interest in the art so I can in turn enthuse my students.

b. Yes, I wanted material to use in my classroom. Much of what I learned could be used in my classes. I have a better understanding of myself as a communicator. I felt the workshop was educational, fun, worthwhile, and interesting. It was well worth $25.00 for the idea I gained. I wish more teachers had the opportunity to participate.

18. a. As a speech and drama club coach and an English teacher, I would like to be able to relate to the students better and help them to be at ease as they relate to each other. Of prime interest is learning to make the most of any natural situation on stage or in the classroom by improvisation. Although I don't expect my techniques to change drastically, I hope to be able to make class more interesting by being aware of possible improvisational opportunities and by being able, through this course, to lead unplanned, but current topics of interest to desirable learning experiences.

b. Yes, I have become more aware of selfish tendencies in all people and the importance of compromise when working with others, to adapt to a situation rather than having it adapt to me. This class, in my opinion, is the most interesting and successful course I have ever taken. The reason for this is that the instructors are informal and creative. Their techniques are continually varied, interesting, and challenging. The one most impressive factor is that instruction is given and then put to use. There are no books or tests as such; therefore, fear of trying something new is almost eliminated. This has been a rewarding study for me as a person and as a teacher,

It will be noted that in the initial statements there is a a strong theme of wishing for personal growth and or increasing their own confidence, both in themselves as people and in their work as teachers. A secondary theme is a desire for specific techniques to help their students.

The ending statements reflect a high degree of satisfaction with the course on all these counts. A freer, more relaxed attitude toward themselves and their students is clearly apparent.

Many, in fact, did use at least some of the exercises and games with their classes with excellent results. Following are some of the statements participants made regarding this aspect of the program:

"I use Who's Got the Action sometimes when the pupils are restless. I tell them to get in a circle and tell them we're going to see how observant they are."

"I use Mirror to see if the pupils can feel they are the other person."

"I use Draw-a-Picture to see how it would be if we could not have oral communication."

"I use Sound and Motion."

"I use body movements to relax and free the students for action."

"I use body movements because Junior High students are inhibited in many ways. For them, the physical aspect, general movement and pantomime are relaxing and fun. I use movements for warm up as well as specific pantomimic action. I use improvisational methods with 8th graders. I have found that I can adapt some of this to 9th grade speech, using improvised dialogue to make interpretation clear."

"I find a classroom situation too confining for general body movement and wish we had a general purpose room for some of these activities. I set aside a time called "Creative Ideas" and have used: observing changes, picture on paper and mirror games."

"Speech and drama cannot be taught without body movements. I often use facial expressions, and head gestures and body movements to vitalize my classroom work. Classwork becomes more understandable with body movement of various kinds."

"I use the theatre games with great profit. I use concentration games with 9th graders which often relate directly to the material being treated, such as listening to reports, sensing audience reactions and responding to these reactions. Developing noises or sounds; mime games, etc.

"I'm a strong believer in the Stanislavsky method and this course was a workshop in this method. I found it very, very usable and practical for my work. I use the workshop method and this course helped me to implement the method."

"The game where you draw a picture of a word that one person shows to only one person in the group and they have to get the other people to guess it without vocalizing. In reading we change scenes in our stories to show different emotions than the one our story expresses."

"Would like to use the Tableau game for some literary interpretations."

"I use body movements along with music. The class interprets the song by movement and mirroring. Imitation games are used in several groups. I set up scenes with jibberish rather than words. Isolation game where each child acts as if he's in a glass enclosed case trying to get out."

"At times we act out what we read. Some students will spontaneously stand up and describe certain passages with their actions. They outline and "touch" certain objects. Meaning of words become clear."

"I have used the mirror game and games of concentration such as handling something silently. I'm more willing to accept any student's contribution as worthy instead of only looking for one set or pre-determined answer."

"I have used some of the games but not the body movement. I have used role playing in history and in reading."

"Students improvised stories using mythological characters and I used other games for writing and reading as a communication unit."

"My speech course included competition with a league in readings and duet acting. I tried to use body movement in all this as part of the communication. Next year I will apply acting situations which arise from improvised and imagined props before supplying actual props to my duet acting teams."

"I have used exercises to music and we dramatize single movements. I used games with 4th graders and they responded very well I teach concepts of space through games."

"I use body movements in every class I teach and they are very useful. It pulls the class together. I learned this particular approach to movement from the workshop and it works far better than any I have ever tried. I use mirror games, pantomime and organic approach to pantomime. I don't impose my own attitudes and let the students form their own.

"I used almost all of the theatre games. Since I teach a drama unit I used the games in the same way as we used them in class."

The concentration exercises are good for any class-especially before reading difficult material or before writing."

"In the oral interpretation of prose or poetry, the use of body tensions as well as facial expressions is essential to the final product. The students learn to respond fully to the writing. Example: crouching slightly to indicate moving under something."

"The class practiced communicating without words by portraying an object via drawings. Students also worked together to present scenes from a book we were studying. Body tension without any force was used for fight scenes. Progressive story-telling was also used."

"Both components of the theatre project, performances and workshop, were very successful. Both aspects of the program were well received by schools and by participants."

DISSEMINATION REPORT

DISSEMINATION REPORT

During MECA's three years under federal funding, the dissemination activities of the project have been directed at two distinct groups. It has been deemed important to inform the Greater St. Louis community about the services of MECA, and to make the general public aware of the need for improved education in the arts for area children. Also important was the need to keep MECA's "official" constituency informed about its services. As a result of the latter need, publications and memoranda were continually and routinely disseminated to superintendents, principals, curriculum coordinators, arts specialists and other school personnel.

To this end, mailing lists were developed during MECA's first year. Mailing plates were prepared as follows:

Superintendents and other chief school officers (115)
Elementary and secondary principals (960)
Curriculum coordinators (165)
Chairmen of English departments (132)
Music coordinators (104)
Vocal music directors (127)
Instrumental music directors (131)
Art supervisors (72)
Dance and physical education instructors (123)

These lists have been kept current, reflecting additions and changes in personnel as they have occurred.

Dissemination of information to the populace has been through the following media:

Major St. Louis daily newspapers (3)
Suburban weekly newspapers (85)
High School newspapers (167)
Radio stations (18)
Television stations (6)
St. Louis area journals and periodicals (8)

Information concerning certain programs was also sent by direct mail to persons on MECA's "VIP List," a file of 1,000 "very interested people" which developed during the three-year period. These were persons who contacted MECA to express special interest in the program, and who requested their inclusion in the mailing list.

Although dissemination activities in relation to the general public were directed essentially at local media (those serving the Metropolitan region), a secondary effort was aimed at reaching a broader public. Thus, occasional items were sent to selected professional journals in the arts such as the following:

Music Educators Journal
The Instrumentalist
The American Music Teacher
Cultural Affairs
Dance Magazine
Educational Theatre Journal
Educational Theatre News
Art News
School Arts Magazine

News items were also occasionally sent to educational periodicals such as:

NEA Journal
School and Society
School Review
Elementary School Journal
The Instructor
High School Journal
Journal of Educational Research

In MECA's third year this activity was dropped in response to dissemination guidelines developed by the State Education Departments.

Another dissemination effort, begun toward the end of the first year, was the establishment of a Speaker's Bureau. A people-to-people program, the Speaker's Bureau scheduled talks by MECA staff members before interested groups -- parent-teacher organizations, education fraternities, professional art associations, organizations of administrators and teachers, etc. Forty-five speaking engagements were filled in the second year. In the 1969-70 school year, the MECA staff was scheduled for twenty-five speaking engagements locally and at regional and national conferences.

SPEAKING ENGAGEMENTS

and

SPECIAL CONFERENCES

1969-70

DATE	SPEAKER	CONFERENCE
June 6, 1969	Judith Aronson	American Symphony Orchestra League National Conference Atlanta, Georgia
June 8, 1969	Marilyn Dann	Project Speak East St. Louis
June 9, 1969	Marilyn Dann	St. Ann's Women's Organization
September 24, 1969	Marilyn Dann	Hazelwood School District
October 1, 1969	Arthur Custer	Conference for Music Education - Illinois Midstate Educational Center--Normal, Illinois
October 9, 1969	William Reeder	South Grand School District Principals' Meeting
October 23, 1969	William Reeder	Enright School District Parent Congress
October 29, 1969	William Reeder	South Grand School District Parent Congress
November 3, 1969	William Reeder	Pattonville High School Music Faculty
November 4, 1969	William Reeder	St. Charles School District Music Faculty
November 5, 1969	William Reeder	Christmas Carol Association
November 12, 1969	Judith Aronson	21st Illinois Art Education Association Conference, Champagne, Ill.

SPEAKING ENGAGEMENTS
and
SPECIAL CONFERENCES
(continued)
1969-70

DATE	SPEAKER	CONFERENCE
January 14, 1970	Arthur Custer	Association for Supervision and Curriculum Development Planning Meeting, New York
February 3, 1970	Arthur Custer	Hofstra University Hempstead, New York
February 20, 1970	Arthur Custer	Georgia State Arts Commission--Atlanta, Georgia
March 10, 1970	Marilyn Dann	Bonfield School PTA
March 16, 1970	Arthur Custer	Parents Group - Lutheran High School North St. Louis
April 18, 1970	Judith Aronson, Alan and Joanna Nichols	Phi Delta Kappa Annual Meeting
April 22, 1970	Arthur Custer	University of Missouri at Kansas City - Conservatory of Music
April 24, 1970	Arthur Custer, MECA Players	Association for Supervision and Curriculum Development National Conference, St. Louis
April 30, 1970	Arthur Custer	Missouri State Council on the Arts - Curriculum Committee
May 12, 1970	Judith Aronson	East Alton Schools
May 14-15, 1970	Arthur Custer, MECA Players	Talent Colloquium, University of Illinois
May 21-22, 1970	Arthur Custer	Associated Council of the Arts - National Conference, St. Louis
July 21, 1970	Arthur Custer	Webster College Film-Making Workshop

The launching of each MECA program was accompanied by a comprehensive dissemination plan which usually involved three steps:

Preliminary Activities

Announcements to schools and other mailing targets giving complete information as to the nature of program, for whom intended, dates, times, etc. Announcement often accompanied by a registration blank or another vehicle for returning information.

Radio and television spots.

Releases to the news media.

Posters distributed in schools, libraries, local stores, etc.

Direct contact with persons who had previously participated in the program.

Contact with local organizations interested in programs for young people.

Concurrent Activities

Special radio and television interviews at the very beginning of a new project. The person interviewed attempted to recruit more students (if necessary) and described the project in operation. There have been approximately 200 radio and television interviews about MECA during the past three years. A list of special radio and television interviews for the 1969-1970 academic year follows.

Radio and Television Interviews

1969-70

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KXLW Radio KADI Radio	May 11	Ed Wright	Marilyn Dann	Bill Frank Concert
KSD Radio	May 13	Bob Hille	Dr. Aronson	Bill Frank Concert
WIL Radio	May 14	News Editor	Marilyn Dann	Bill Frank Concert
KFUO Radio	May 15	Eleanor Orr	Bill Frank	Bill Frank Concert
KFUO Radio	June 4	Pat Teper	Alan & Joanna Nichols	Theatre Project
KSD Radio	June 15	Bob Hille	Alan & Joanna Nichols	Theatre Project
KATZ Radio	June 15	Don Kornblet Front Street	Alan & Joanna Nichols	Theatre Project
KTVI-TV	through Sept.	Special tapes	Dr. Custer & Selected Students	MECA
KMOX-TV KSD-TV KPLR-TV KETC-TV	Sept.	Special Spots	Dr. Custer & Selected Students	MECA
KXOK Radio	Sept. 4	Bob Shea	Dr. Aronson	Saturday Centers and other MECA Programs

Radio and Television Interviews

1969-70
(continued)

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KATZ Radio	Sept. 7	Ken Brantley	Dr. Custer Marilyn Dann	Saturday Centers and other MECA Programs
KFUO Radio Mission-MECA	Sept. 11	Marilyn Dann	Dr. Custer	Saturday Centers and other MECA Programs
KDNA-FM Radio	Sept. 12	Jeremy Landesman	Dr. Custer	MECA
KXLW Radio KADI Radio	Sept. 13	Ed Wright "Brentwood Report"	Dr. Custer	Saturday Centers and other MECA Programs
KSD Radio	Sept. 14	Bob Hille	Lynn Cohen	Saturday Centers
KFUO Radio Mission-MECA	Sept. 18	Marilyn Dann	Alan & Joanna Nichols	Theatre Project
WIL Radio	Sept. 18	News Editor	Dr. Aronson	Saturday Centers
KFUO Radio Mission-MECA	Sept. 25	Marilyn Dann	Bob Elliott	Black Artists Group
WOXZ Radio	Oct. 2	Helen Walters	Bob Macek	Alton Saturday Center
KFUO Radio Mission-MECA	Oct. 2	Marilyn Dann	Roland Jordan	Music Composition Workshop

Radio and Television Interviews

1969-70
(continued)

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KATZ Radio	Oct. 8, 9, 10	Ken Brantley "Teen Scene"	Marilyn Dann	Music, Dance and Saturday Centers
KFUO Radio Mission-MECA	Oct. 9	Marilyn Dann	Al Wiltz	Dance Workshop
WEW Radio	Oct. 14	Russ David	Dr. Aronson	Music Composition Workshop, Dance and Saturday Centers
KFUO Radio Mission-MECA	Oct. 16	Marilyn Dann	Dr. Aronson	Title III and MECA funding
KFUO Radio Mission-MECA	Oct. 23	Marilyn Dann	Charles Savage	City Art Museum
KFUO Radio Mission-MECA	Oct. 30	Marilyn Dann	John Dubinsky Stewart Thompson	New Music Circle
KFUO Radio Mission-MECA	Nov. 6	Marilyn Dann	Charles Edison Aletta Hudgens	Dance-in-Depth
KFUO Radio Mission-MECA	Nov. 13	Marilyn Dann	José Limon	José Limon Dance Concert
KFUO Radio Mission-MECA	Nov. 20	Marilyn Dann	John Dubinsky Max Rabinovitsj	St. Louis String Quartet

Radio and Television Interviews

1969-70
(continued)

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KMOX Radio	Nov. 26	Bob Hardy "At Your Service"	Dr. Custer	MECA
KFUO Radio Mission-MECA	Nov. 27	Marilyn Dann	Patsy Degener	Saturday Centers
KFUO Radio Mission-MECA	Dec. 4	Marilyn Dann	Emilio Cruz Bob Elliott	Black Artists Group
KSD-TV	Dec. 10	News at Noon	Dr. Custer	MECA
KFUO Radio Mission-MECA	Dec. 11	Marilyn Dann	Lynn Cohen	MECA Saturday Centers
KTVI-TV	Dec. 17	Charlotte Peters	MECA Theatre Company Alan & Joanna Nichols	Theatre Project
KFUO Radio Mission-MECA	Dec. 18	Marilyn Dann	Udo Kultermann Peter Marcus	Visual Arts Course
KFUO Radio Mission-MECA	Jan. 8	Marilyn Dann	Nancy Wolfheim	St. Louis Symphony
KFUO Radio Mission-MECA	Jan. 15	Marilyn Dann	E. Kremer	Man-Made Environment Course
KSD Radio	Jan. 18	Bob Hille	Dr. Aronson	Man-Made Environment and Visual Arts Course

Radio and Television Interviews

1969-70
(continued)

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KTVI-TV	Jan. 27	Charlotte Peters	Al Wiltz & students	Dance Workshop
KFUO Radio Mission-MECA	Jan. 29	Marilyn Dann	Alan & Joanna Nichols	Theatre Project
KFUO Radio Mission-MECA	Feb. 5	Marilyn Dann	J. Phillips	Christ Church Cathedral Arts Program
KFUO Radio Mission-MECA	Feb. 12	Marilyn Dann	Aletta Hudgens	Dance Concert Society
KFUO Radio Mission-MECA	Feb. 19	Marilyn Dann	Georgia Binnington	Art Museum Project
KFUO Radio Mission-MECA	Feb. 26	Marilyn Dann	Dr. Lyn Wharton	Title III
KATZ Radio Front Sheet	March 1	Urban League representative	Dr. Custer	MECA
KFUO Radio Mission-MECA	March 5	Marilyn Dann	Leonard Slatkin	MECA's Symphony Program
KFUO Radio Mission-MECA	March 12	Marilyn Dann	Dr. Custer	MECA
KSD Radio	March 15	Bob Hille	Dr. Custer	MECA
KFUO Radio Mission-MECA	March 19	Marilyn Dann	Joseph Hellman	Art Project
KFUO Radio Mission-MECA	March 26	Marilyn Dann	Frances Poteet	Missouri State Council on the Arts
KFUO Radio Mission-MECA	April 2	Marilyn Dann	Cissy Perry Josephine Christian	Dance Concert Society

Radio and Television Interviews

1969-70
(continued)

STATION	DATE	INTERVIEWER	PERSON INTERVIEWED	SUBJECT
KFUO Radio Mission-MECA	April 7	Marilyn Dann	Stewart Thompson	New Music Circle
KMOX-TV	April 20			MECA Players
KFUO Radio Mission-MECA	April 23	Marilyn Dann	Bob Elliott	Black Artist Group
KFUO Radio Mission-MECA	May 7	Marilyn Dann	Edward Block	Block Gallery
KFUO Radio Mission-MECA	May 14	Marilyn Dann	Cissy Perry	Dance Concert Society
KFUO Radio Mission-MECA	May 21	Marilyn Dann	Jim Eaton	Joint Orchestra Rehearsal
KFUO Radio Mission-MECA	May 28	Dr. Custer	Russell Durgin & Lynn Cohen	Theatre-'70
KSD-TV News at Noon	June 3	Lee Shepherd	Michael Newton	Book-Persuade and Provide & MECA
KFUO Radio Mission-MECA	June 4	William Reeder	Bob Christensen	Community Music School
KFUO Radio Mission-MECA	June 11	Marilyn Dann	Russell Durgin	Theatre-'70
KFUO Radio Mission-MECA	June 18	Marilyn Dann	Leonard Slatkin	St. Louis Symphony
KSD Radio	June 28	Bob Hille	Russell Durgin	MECA Theatre Summer '70
KSD-TV	June 30	Julius Hunter	Dr. Custer	MECA Theatre Summer '70
KTVI-TV	July 4	Ken Brantley		MECA Theatre Summer '70

Concurrent Activities (continued)

Use of Speaker's Bureau for slide talks.

Pictures of activities in progress taken for use in Newsletters and other publications. Student comments and suggestions also gathered at that time.

Feature articles in daily newspapers after the project is in operation -- either an extensive picture layout or a feature news article. Some of the more comprehensive feature articles which have been written during the past three years have been listed on the following pages.

FEATURE ARTICLES

July 19, 1967 -- May 3, 1970

Following is a list of articles of a substantial nature which appeared in St. Louis publications during the federal grant period

DATE	PUBLICATION	ARTICLE
July 19, 1967	St. Louis Post-Dispatch	"Seeks to Establish MECA in School Arts"
Sept. 15, 1967	St. Louis Globe-Democrat	"St. Louis Students Volunteer To Learn New Dance Forms"
Sept. 29, 1967	St. Louis Post-Dispatch	"Dancer is Catalyst for Students"
Oct. 5, 1967	St. Louis Post-Dispatch	"Saturday Center's Arts Programs for Children Stress Spontaneity"
Dec. 20, 1967	St. Louis Globe-Democrat	"Students Rehearse with Pros--An Experience for Both"
Dec. 24, 1967	St. Louis Post-Dispatch Pictures Magazine	"Adventures in Creativity"
Feb. 14, 1968	Highland News Leader	"New York Troupe Presents Live Theatre for Grade Students"
April 15, 1968	Alton Evening Telegraph	"Alton High Students in the Big Time"
April 17, 1968	St. Louis Globe-Democrat	"All the Gym's a Stage and for a Brief, Magical Hour It's a Fantasy World"
April 21, 1968	St. Louis Post-Dispatch	"A Theatre for Children"
July 26, 1968	St. Louis Post-Dispatch	"Arts Go to Schools"
Nov., 1968	The Greater St. Louis Magazine	"MECA--New Spirit in St. Louis"

FEATURE ARTICLES (continued)

DATE	PUBLICATION	ARTICLE
Nov. 18, 1968	St. Louis Globe-Democrat	"Brother and Sister Duet-He Writes Music for Her to Dance By"
Nov. 24, 1968	St. Louis Post-Dispatch Pictures Magazine	"Bill Frank"
April 6, 1969	Metro-East Journal	"Young Dance Enthusiasts Instructed by Professional"
May 9, 1969	St. Louis Globe-Democrat	"Symphony of Sound & Light"
May 25, 1969	St. Louis Post-Dispatch Pictures Magazine	"Saturday Center Spring-In"
June 19, 1969	St. Louis American	"Choreographer, Bill Frank"
July 23, 1969	The County Observer	"In the County Spotlight"
Oct., 1969	Topics Magazine	"MECA Fosters the Why of Living"
Oct. 16, 1969	The Kirkwood-Webster Groves Advertiser	"Profiles 1969 -- Dr. Custer"
Dec. 2, 1969	St. Louis Globe-Democrat	"Away From the Traditional"
Jan. 24, 1970	St. Louis Sentinel	"Page Park Y MECA Classes"
Jan. 26, 1970	St. Louis Post-Dispatch	"Time Running out for MECA"
March 27, 1970	St. Louis Globe-Democrat	"Lindbergh High Musicians Rehearse with Symphony"
May, 1970	Lindbergh School District Publication	"MECA Performers Visit Lindbergh Schools"
May 3, 1970	St. Louis Post-Dispatch Pictures Magazine	"Spontaneous Showmanship"

Follow-Up Activities

Wrap-up stories -- feature articles written after a project was completed.

Distribution of Evaluation Report.

The above plan was not followed as indicated in each case, but suggests the scope and variety of the communications effort in relation to discrete MECA programs.

The communications devices varied according to the audience MECA was trying to reach. For example, newspapers were sent standard press releases, while superintendents and other school personnel received memoranda and announcements from the MECA office. Special radio and television spots were written for the various stations in the Greater St. Louis area. All television copy was accompanied by appropriate slides.

Certain communications items were developed for general use. Particularly effective for broad dissemination were Newsletters, brochures, reprints, and the Project Outline And Fee Schedule. During the third year, MECA developed a dissemination kit which was used primarily in connection with fund raising efforts. Items included in the kit were Newsletters, reprints, brochures, Project Outline And Fee Schedule, published works, and a position paper which outlined MECA's current status and funding prospects.

APPENDICES

EXECUTIVE COMMITTEE

The MECA Executive Committee is the body which interprets federal and state practices and guidelines, and determines policy for the implementation of the program. Quoting from the addendum to the application dated August 29, 1966, "The director of the project will receive from the Executive Committee guidance in the planning, formulation, operation and evaluation of the program. For financial accounting, budgeting and entering into contracts, he is directly responsible to the two legal entities: Clayton School District and Belle Valley School District 119."

With such a cumbersome policy structure, involving several layers and degrees of control, it is remarkable that guidelines were adhered to with such consistency. The freedom given the director and staff was a product of good professional relations throughout the structure and the thoroughness with which the project was articulated by its planners.

EXECUTIVE COMMITTEE
1967 - 1968
1968 - 1969

Elmer R. Kane, Chairman
Superintendent
Clayton School District

Ralph L. Cox, Vice-Chairman
Superintendent, Belle Valley
District #119
Belleville, Ill.

Gerald Moeller, Secretary
Asst. Superintendent, St. Louis Schools

The Very Reverend Monsignor
James Curtin
Superintendent
St. Louis Archdiocese Schools

Ward E. Barnes
Superintendent
Normandy School District

Roy L. Clemons
Superintendent
St. Charles City School District

Martin G. Garrison
Superintendent
University City School District

Noah E. Gray
Superintendent
Lindbergh School District

K. Lane Miller
Superintendent, Belleville Township
High School District 201

Boyd Mitchell
Superintendent, East St. Louis
Public Schools, District 189

James Rickman
Superintendent
Fox School District, Arnold, Mo.

Olin Stratton
Highland Community Schools
District 5, Highland, Ill.

Michael Newton, ex-officio
Director, Arts and Education Council of St. Louis

EXECUTIVE COMMITTEE
1969 - 1970

George M. Stuber, Acting Chairman (First Semester)
Acting Superintendent
Clayton School District

Earl W. Hobbs, Chairman (Second Semester)
Superintendent
Clayton School District

Ralph L. Cox, Vice-Chairman
Superintendent, Belle Valley
District #119
Belleville, Illinois

Gerald Moeller, Secretary
Director, Evaluation and Research
St. Louis Public Schools

The Very Reverend Monsignor
James Curtin
Superintendent
St. Louis Archdiocese Schools

Martin G. Garrison
Superintendent
University City School District

Noah E. Gray
Superintendent
Lindbergh School District

M. Gene Henderson
Superintendent
Francis Howell R-3 School District

K. Lane Miller
Superintendent, Belleville Township
High School District 201

Michael Newton
Executive Director
St. Louis Arts and Education Council

James Rickman
Superintendent
Fox School District, Arnold, Mo.

Charles R. Robinson
Superintendent
East St. Louis District 189

Olin Stratton
Highland Community Schools
District 5, Highland, Ill.

THE MECA STAFF

ARTHUR CUSTER
Director
1967-1970

Prior to assuming his position as Director of the Metropolitan Educational Center in the Arts, Arthur Custer served as Dean of the Philadelphia Musical Academy, a distinguished independent college of music. Prior to that, he was for three years Assistant Dean for Fine Arts at the University of Rhode Island. At the University, he served also as Chairman of the Arts Council, the campus body which planned and executed the annual arts projects, and served for two years as Vice-President of the Rhode Island Arts Council.

Dr. Custer's previous experience includes a three-year tenure as Supervisor of Music for the United States Air Force in Spain, with responsibility for the administration of the music program in a large and complex overseas education system. In Spain, he also acted as Music Consultant to the United States Information Agency in Madrid. In this capacity, he was called upon to advise the agency concerning touring music programs, to lecture extensively (in Spanish), and to plan concert series in which he collaborated as a conductor. Dr. Custer's prior teaching and administrative positions include appointments at the University of Omaha and Kansas Wesleyan University, where he was Chairman of the Division of Fine Arts.

He holds the Associate in Science degree (in Engineering) from the University of Hartford, the Bachelor of Arts from the University of Connecticut, the Master of Music degree from the University of Redlands, and the Doctor of Philosophy degree from the University of Iowa (Iowa City).

In addition to his educational and administrative activities, Dr. Custer has achieved wide recognition as a composer. He has written substantial works in all media except opera, several of them on commission. He has recently been awarded an exclusive publishing and recording contract with a publishing firm involving his complete list of unpublished works. His compositions are performed in all parts of the world.

Dr. Custer is former Vice-President of the Philadelphia Composers Forum and Vice-President of the Eastern Division of the Music Teachers National Association. He has been on the executive boards of numerous arts institutions, and he has been President of the Rhode Island Music Teachers association. He is presently a member of the Board of Governors of

the American Composers Alliance and of the St. Louis New Music Circle. He is a member of the Music Teachers National Association. His essays and articles, in both English and Spanish, have appeared in leading journals.

ARTHUR CUSTER

Articles, Monographs, Essays

"La música norteamericana contemporanea: La primera vanguardia," La Estafeta Literaria, Madrid, August 15, 1961.

"La música norteamericana contemporanea: La esencia actual," La Estafeta Literaria, Madrid, September 1, 1961.

"La música norteamericana contemporanea: El panorama serialista,' La Estafeta Literaria, Madrid, September 15, 1961.

"Contemporary Music in Spain," The Musical Quarterly, January, 1962

"Current Chronicle: Spain," The Musical Quarterly, April, 1962 (translation).

"Fuentes de la música popular norteamericana," La Estafeta Literaria, Madrid, December 15, 1962.

"American Conductors Take Note: Odón Alonso, Today's Music Today," American Composers Alliance Bulletin, December, 1962

"The Fine Arts Gestalt," Rhode Island Music Educators Review, Winter, 1962.

"Contemporary Music in Spain," The Musical Quarterly, January, 1965. (A revision and up-dating of the 1962 article. Appears also as a chapter in Contemporary Music in Europe, edited by Paul Henry Lang: New York, W. W. Norton, 1965.)

"Current Chronicle: Phildadelphia," The Musical Quarterly, April, 1967.

"The 'Coreness' of Music: Questions, Observations, and an Impudent Proposal," Music Educators Journal, April, 1968.

"I Hate Music: Advice to College Freshmen," The American Music Teacher, May, 1968.

"Current Chronicle: Edwardsville," The Musical Quarterly, October, 1968.

"Report on Refinancing Arts Projects," ACA Report (Associated Councils of the Arts), March, 1969.

Articles on "Charles Ives," "George Gershwin," "Music of the United States" in the Enciclopedia Internácional, in preparation by Proliber Navarra, Madrid.

Program annotations for the St. Louis Symphony, seasons 1967-1968 and 1968-1969.

JUDITH ARONSON
Program Coordinator
1967-1970

Prior to assuming her position as Program Coordinator for MECA, Dr. Aronson worked on research and taught at Washington University's Graduate Institute of Education.

Dr. Aronson, a member of Phi Beta Kappa, majored in sociology at the undergraduate and masters level and received her Ph.D. in Education from Washington University with a speciality in administration. Her doctoral dissertation was concerned with the"Educational Equalization Effects of the Missouri Foundation Program in Relation to Fiscal Ability of Districts"(1967).

Dr. Aronson's other writings include "The Role of the Citizen in Fair Housing"(1965), which is published in Brown Studies by the George Warren Brown School of Social Work, Washington University, and "The Hamilton School, an Ecological Study of an Elementary Attendance District"(1966). Dr. Aronson's article, "MECA Saturday Centers and the Art Museum Program," appeared in Exemplary Programs in Art Education(1969), a report edited by Stanley Madeja and published by the National Art Education Association. Her most recent article appeared in The Instructor(May, 1970), having won an honorable mention in that journal's "25 Best Reports" contest.

Dr. Aronson served on the Clayton School Board from 1961 to 1967 and was Vice-President from 1964-1967. She was also a board member of the White House Conference on Educatin from 1961 to 1967, and presided over the 1962 annual meeting which was concerned with "Cultural Deprivation."

MARILYN DANN STEINBACK
Communications Director
1967-1970

Prior to assuming her position as Communications Director, Mrs. Steinback was engaged by Washington University in a dual capacity as Assistant Director of the Performing Arts Office and Program Assistant for the Student Activities Office. In these functions, she was responsible for management of concerts and productions by visiting artists and theatrical companies, publicity and promotion, and supervision and advising of students on their productions.

Mrs. Steinback graduated from Washington University in 1966 with a B.A. degree. As a student she majored in English and minored in Speech and Drama. Mrs. Steinback holds a Missouri teaching certificate in Speech and Drama. She is an active member of the Women's Advertising Club.

WILLIAM REEDER
School Relations Coordinator
1969-1970

Before joining MECA, Mr. Reeder served as Coordinator of the Kinloch Branch of the St. Louis Community School, and later Administrative Assistant in charge of branches and extensions.

A native of Kansas, Mr. Reeder attended Wichita State University and the University of Vienna, Austria before earning his bachelors and masters degrees in music (voice) at Washington University, St. Louis.

He has been a member of numerous musical organizations, including the Washington University Opera Studio. His voice teachers have been Gertrude Ribla and Leslie Chabay.

BARBARA COOK CRISANTI
Educational Director
1967-1969

Prior to assuming her position as Educational Director, Mrs. Crisanti taught Twentieth Century Music, Music Fundamentals and Methods of Teaching Elementary Music, at Washington University School of Music.

Mrs. Crisanti graduated from Wichita University with a major in music education and was a Cum Laude Master of Arts degree recipient from Washington University. She served the Ladue School District as a vocal and instrumental music teacher for a period of five years.

Mrs. Crisanti is principal flutist with the St. Louis Philharmonic Orchestra. During her two-year residence in Germany, she performed with the Augsburg Symphony as well as various ensemble and chamber groups associated with the Augsburg Conservatory.

She is a member of Mu Phi Epsilon, a professional music sorority, and Kappa Delta Pi, an educational fraternity, as well as the Music Educators National Conference. She is also a Board Member of the Philharmonic Society of St. Louis.

MARY LOVELOCK
Assistant Educational Director
1968-1969

Miss Lovelock joined the MECA Staff upon graduation from Cornell University, where she majored in English Literature and minored in Music. A cellist, Miss Lovelock played in the Cornell Symphony Orchestra. She is a member of Alpha Lambda Delta, National Scholastic honor society.

Miss Lovelock has held positions in music and counselling at several summer camps. She is a member of the St. Louis Philharmonic.

ART IS A POWER OF THE FREE MIND

The Metropolitan Educational Center in the Arts (MECA) is an agency established under the provisions of Title III of the Elementary and Secondary Education Act of 1965. The purpose of the Center is to supplement, enrich, and strengthen existing educational programs in the arts in the elementary and secondary schools of the Metropolitan St. Louis area.

Federal funding for a three-year period makes possible the establishment of a comprehensive program of demonstration projects in the visual arts, music, theatre, dance and creative writing.

The area served by MECA includes 143 public, private, and parochial school districts in a five-county region east and west of the Mississippi River, with a total school population of approximately 700,000 students.

MECA enters its third year with a substantial program of activities. The anticipated reduction in federal funds supporting the Center has been offset by the establishment of a system of fees for certain projects. The continuation of all of the original projects assures continuity and contributes to the achievement of long-term goals.

OBJECTIVES

1. To explore, implement, and evaluate new and exemplary approaches to education in the arts.
2. To identify, motivate, and develop the creative abilities of children in the arts.
3. To stimulate awareness in non-performing children of the power of the arts to enrich life.
4. To assist cooperating schools to strengthen and extend their curricula in the arts.
5. To provide opportunities for teachers to make more effective use of the cultural resources available to their classes.

PROJECTS OF MECA'S THIRD YEAR

Saturday Centers

Instructional programs in the plastic arts, theatre, dance and creative writing are offered in five Saturday Centers situated in convenient locations of the metropolitan area. Designed to provide hands-on experience in a variety of media, each Saturday Center accommodates 125 fifth through twelfth grade students in a weekly sequence of activities under the guidance of working professionals in the arts.

Dance Project

MECA's dance project encompasses the services of the José Limon, Don Redlich and Paul Taylor Dance Companies in cooperation with the Michigan State Council for the Arts, the National Endowment for the Arts, the Dance Concert Society, Washington University Performing Arts Area and Southern Illinois University Fine Arts Division. Services include public performances and instruction in schools.

Art Education Program

The Art Education Project provides for visits to the City Art Museum of St. Louis by elementary and secondary school groups. Preparation for visits is achieved through teacher workshops and classroom use of specially prepared kits containing manuals and color slides. Visits in MECA's third year continue to concentrate on the permanent collection.

Another phase of this project, the *Course in Visual Arts*, provides a fourteen week seminar designed to aid the general classroom teacher in using the arts in the classroom.

Theatre for Children

In cooperation with the Junior League of St. Louis, ninety-six performances given by a professionally trained local company are available from mid-February through April. Performances are developed for elementary and secondary schools. In addition, teachers participate in a weekly workshop devoted to the techniques of improvisational theatre and the application of theatre games to the classroom.

Community Music School Branches

Individual and group instruction in music is continued at the two branches of the Community Music School established in MECA's first year. 140 hours of instruction in instrumental and vocal music are provided each week for talented and needy students. Instruments are provided on loan for practice at home.

Music Performance Educational Program

Through the services in this project MECA brings a variety of live music to students of all ages. Informal concerts are provided by large instrumental ensembles and vocal groups, and by Young Audiences performing groups. Repeated attendance at concerts by the New Music Circle and Chamber Music at Sheldon offers in-depth experience to selected students.

The major thrust of this program continues the "sequence concert" format in which twenty target groups of 300 students each have the opportunity to hear performances in sequence by chamber music groups (string quartet, woodwind quintet, brass quintet and percussion ensemble) and the St. Louis Symphony. Musicians use the dialogue approach throughout the sequence.

School Orchestra Project

Orchestras composed of instrumentalists from selected high schools rehearse jointly with

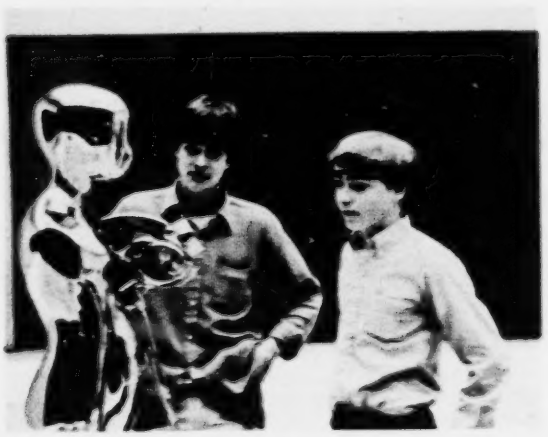
the St. Louis Symphony Orchestra. The project enables talented students to interact with professionals in a professional setting. Preliminary in-school rehearsals are conducted by the assistant conductor of the Symphony.

School Chorus Project

Composite choral groups of 150 voices each are formed from students in high school choruses to rehearse and perform with the St. Louis Symphony Orchestra. In-school preparation prior to the rehearsal is conducted by the Symphony's assistant conductor.

Man-Made Environment

A fourteen week seminar for teachers, taught by Eugene Kremer, is devoted to the urban environment, the history and politics of cities, and the role of planners in developing physical and cultural growth of urban complexes. Although particularly appropriate for secondary social studies teachers, the course is open to all qualified applicants.



FEE SCHEDULE

Fees to Individuals
(waived in instances of demonstrated need)

Saturday Centers:

Laclede and Page-Park . . . . . $5.00 per semester

Illinois, Florissant,
South County Centers . . . . . $10.00 per semester

Music Instruction
(Community Music School) $ .25-$3.75 per lesson

Course in Visual Arts $30.00

Man-Made Environment $30.00

Fees to School Districts

Theatre:

Performance $50.00
Workshop $25.00

Sequence Concerts:

Single (5 concerts) $2,000.00
Double (10 concerts) $3,000.00

School Orchestra Project . . . . . $10.00 per student

School Chorus Project . . . . . $10.00 per student

MECA AND THE INNER CITY

MECA has been designated as the administering agency for various inner city arts projects developed by the Arts and Education Council of Greater St. Louis. In addition to the Title III program described above, MECA administers a $200,000 grant from the Rockefeller and Danforth Foundations for arts programs in the inner city of St. Louis and in East St. Louis.

STAFF

Director:
Arthur Custer, Ph.D.

Coordinator:
Judith Aronson, Ph.D.

Communications Director:
Marilyn Dann, B.A.

School-Relations Coordinator:
William Reeder, B.A.

Composer-in-residence:
Roland Jordan

Saturday Center Directors:
Kenneth Billups, Lynn Cohen,
Russell Durgin, Crawford Edwards,
Robert Macek

Executive Committee

George M. Stuber, Acting Chairman

Ralph Cox, Vice-Chairman

Gerald Moeller, Secretary

Monsignor James Curtin, Martin Garrison,
Noah E. Gray, K. Lane Miller,
James Rickman, Olin Stratton,

Michael Newton, Ex-officio

Secretarial Staff:
Carol Stumpe, Loretta Reed

Bookkeeper:
Carrye Northcross

Metropolitan Educational Center in the Arts

4236 Lindell Boulevard
St. Louis, Missouri 63108

Telephone (314) 652-8050

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS

4236 LINDELL BOULEVARD
SAINT LOUIS, MISSOURI 63108
(314) 652-8050

PROJECT OUTLINE AND FEE SCHEDULE
1969—1970

PROJECT	DESCRIPTION	NUMBER STUDENTS TO BE SERVED	1969–70 APPROXIMATE DATES	LOCATION	FEES	WHO PAYS
1. SEQUENCE CONCERTS						
A. SINGLE	5 Concerts in Sequence: String Quartet, Woodwind Quintet, Brass Quintet, Percussion Ensemble, Symphony Orchestra (St. Louis Symphony)	Pilot Group of 300 Plus Additional 2300 For Symphony	Spring	First Four In School, Symphony Concert At Powell Symphony Hall	$2,000 (MECA Subsidy–$918)	School
B. DOUBLE	Same Sequence Repeated Within A 3-Hour Period	2 Pilot Groups of 300 Plus 4600 For Symphony	Spring	Same, Except Symphony May Be Scheduled In School If Desired	$3,000 (MECA Subsidy–$1,427)	School
2. THEATRE PROJECT						
A. PERFORMANCE (May be purchased separately)	Live Performance of Professional Theatre. Secondary School Production Based on Improvisational Techniques; Children's Theatre For Elementary Schools	Limited By Seating Capacity of School Facility	School Year	In School	$100	School
B. WORKSHOP (May be purchased separately)	12-Week Workshop in Techniques of Improvisational Theatre For Elementary and Secondary Teachers. Conducted by Professional Company.	50 Teachers Each Semester	12 Weeks Each Semester	After School In Locations To Be Determined	$50 Per Teacher For 12 Week Workshop	School
3. SCHOOL ORCHESTRA PROJECT	Composite High School Orchestras Rehearse With St. Louis Symphony.	250 In Each 3-Hour Rehearsal	March 1970 (Saturday)	Powell Symphony Hall	$10 Per Student	School
4. SCHOOL CHORUS PROJECT	Composite High School Choirs Rehearse With St. Louis Symphony	450 In Each 3-Hour Rehearsal	March 1970 (Saturday)	Powell Symphony Hall	$10 Per Student	School
5. ART EDUCATION WORKSHOP	14-Week Course In Visual Arts For Classroom Teachers in Grades 6-9. Studio and Gallery Instruction Provided by Washington University Faculty	25 Teachers	Spring	Washington University	$30 Per Teacher	School or Individual
6. DANCE INSTRUCTION	Professional Dancer-In-Residence (Bill Frank) Instructs on a Weekly Basis	50 Students Each of 5 Schools	School Year	In School Centers To Be Established	$10 Per Student*	School or Individaul
7. MUSIC COMPOSITION	Professional Composer-In-Residence (Peter Lewis) Instructs on a Weekly Basis	50 Students	School Year	In School Centers To Be Established	$10 Per Student*	School or Individual
8. SATURDAY CENTERS	Instruction by Professionals in Art, Creative Writing, Theatre, etc.	150 Students In Each of 5 Centers	School Year	5 Locations In Metropolitan St. Louis	$10 Per Student* Per Semester ($5.00 in Inner-City Centers)	Individual

Fee to be paid by individuals may be waived in the case of financial need.

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS

4236 LINDELL BOULEVARD
SAINT LOUIS, MISSOURI 63108
(314) 652-8050

STUDENT APPLICATION FOR MECA SATURDAY CENTERS

1969—1970

APPLICANT'S NAME: _____

ADDRESS: _____
Street City State Zip

HOME PHONE: _____

GRADE: _____ AGE: _____ SCHOOL: _____

I, _____ , agree with my child's decision to apply for participation in the Saturday Center program, and consent to his/her participation if accepted.

To be filled out by referring teacher:
School District: _____
Referring Teacher: _____
Position or Title: _____

STUDENTS ARE TO BRING THIS FORM TO THE CENTER OF THEIR CHOICE ON EITHER SATURDAY, SEPTEMBER 20 OR SEPTEMBER 27, 9:00 A.M. TO NOON.

SATURDAY CENTERS

LOCATION	NAME	ADDRESS
1. St. Louis	Page-Park Center	Wohl Auditorium Page-Park YMCA 5555 Page Boulevard
2. St. Louis	Laclede Center	MECA Building 4242 Laclede
3. Alton, Illinois	Alton Center	Alton Campus – Loomis Hall Southern Illinois University 2800 College Avenue
4. South County	South County Center	Webster Groves High School 100 Selma
5. West County	Florissant Valley Center	Humanities Building Florissant Valley Community College 3400 Pershall Road

FEES: Centers 1 and 2: $ 5.00 per semester.
Centers 3, 4, and 5: $10.00 per semester.

Fees are waived for those who demonstrate inability to pay.

Please address any questions concerning program and/or application procedures to Dr. Judith Aronson or Marilyn Dann at the MECA Office.

MECA Newsletter

METROPOLITAN EDUCATIONAL CENTER in the ARTS
4236 LINDELL BOULEVARD SAINT LOUIS, MISSOURI 63108
(314) 652-8050

Volume 3 No. 2 February, 1970

Message from the Director

Dr. Custer

Faced with the task of serving the entire St. Louis metropolitan area, we decided in the early days of MECA not to play the numbers game. For the most part, our projects have been designed to promote direct involvement of students over extended periods. The objective has been to reach fewer students, but to engage more profoundly those who do participate.

Students in the Saturday Center project and in the various instructional programs meet each week during the school year. Enrollment in these projects is necessarily limited. Even in those activities in which students are normally assigned a passive role, such as musical concerts, MECA students are actively involved, and receive repeated or sequential experiences. We feel that the primary measurement for MECA services, is depth, not breadth.

Since this is so, it is even more surprising that the program has had such a broad impact. Midway in its third year of operation, MECA programs have served no less than 197,000 students. Participants range in age from six to eighteen, and represent a geographical area of approximately 1200 square miles. Fifty-two thousand children have enjoyed programs of live professional theatre in their schools. Area teachers have brought 11,000 students to the City Art Museum under MECA's unique educational format.

MECA has made it possible for 65,700 children and youth to hear the St. Louis Symphony, and 14,000 students have heard in-school chamber music concerts presented by 24 local and visiting ensembles. Before the end of the present school year, 30,000 additional children will have experienced musical concerts under MECA's auspices, many of them paid for in part by the participating schools.

Two thousand, two hundred and fifty students have developed skills in MECA's five Saturday Centers while 400 have received weekly dance and music composition instruction by professionals in residence. In the two branches of the Community Music School funded by MECA, 450 children in deprived areas have been able to undertake serious study of music. Smaller auxiliary projects have served 2000 students, and 180 teachers have taken part in workshops in art, architecture and improvisational theatre.

All the returns are not in. The final months of MECA's three-year Title III (ESEA) grant will extend its impact still further, and additional thousands of young people will benefit from its many projects. In the meantime, funds are being sought to extend the operation beyond the initial grant period.

DANCE WORKSHOP

Students may still apply for admission to the second semester of MECA's Dance Workshop. Registration will be held on Saturday, February 7, between 9:00 a.m. and 10:30 a.m. at the Wydown Junior High School gymnasium, 6500 Wydown.

(TOM EBENHOH)

A MECA dance student instructed by Al Wiltz during a Saturday session.

Al Wiltz, Director of Dance and Assistant Professor in the Fine Arts Division at Southern Illinois University, conducts the Workshop. High school students with prior dance training are invited to apply.

The Workshop meets on Saturdays from 9:00 a.m. to 10:30 a.m. and 11:00 a.m. to 12:30 p.m. at Wydown Junior High School.

KEEP THOSE CARDS AND LETTERS COMING, FOLKS!

With the end of the federal grant period coming up in June, work has been started on the final project report. How successful has the MECA program been? To what extent has it made a meaningful impact on children? How have teachers and administrators been affected, and in what ways? Has MECA fulfilled its role as a useful supplement to the school curriculum?

The final report will attempt to answer these and many other questions. It will be most helpful to have your comments. Please drop us a note today.

STAFF

DIRECTOR: ARTHUR CUSTER

COORDINATOR: JUDITH ARONSON

COMMUNICATIONS DIRECTOR:
MARILYN DANN

SCHOOL-RELATIONS COORDINATOR:
WILLIAM REEDER

MECA is a Title III ESEA project.

MECA SPEAKERS BUREAU

Local organizations interested in knowing more about MECA programs may request a speaker.

Members of the staff are happy to discuss MECA's activities with parent teacher groups, teacher's organizations, study groups, or other professional organizations.

Please call the MECA office to set up a speaking engagement.

Katherine Dunham, Director of the Performing Arts Training Center.

MECA RECEIVES $25,000 GRANT

The Danforth Foundation has awarded a $25,000 grant to MECA to support the continuation of the Performing Arts Training Center (PATC) which is operating in East St. Louis, Illinois, under the auspices of Southern Illinois University.

PATC, a component of the Inter-City Arts Project, was funded last year through the St. Louis Arts and Education Council by the Rockefeller and Danforth foundations. East St. Louis students attend classes at the Center, which offers instruction in dance, contemporary jazz, percussion, photography, and creative writing.

Katherine Dunham, internationally known dancer and anthropologist, is the artistic director of the Performing Arts Training Center. Miss Dunham comments on the Danforth grant: "It is to the foundation and the wise individuals of the country that all efforts in the arts must turn for understanding and assistance. The Danforth Foundation's aid to the Performing Arts Training Center of Southern Illinois University has done an immeasurable service for which we are indeed grateful."

SATURDAY CENTERS

MECA's Saturday Centers, where students work with professionals in the arts, will accept a limited number of students for second semester activities.

All of the Centers offer instructional programs in theatre, creative writing, and the plastic arts. In addition, classes in dress design, music, dance and film are offered at some of MECA's Centers.

Fifth through twelfth graders who are interested in the arts may call MECA for additional Saturday Center information.

Second Semester Registration

Saturday, February 7

Alton Center

10:00 a.m. to 2:00 p.m. — Humanities Building, 3020 Leverett, Southern Illinois University, Alton, Illinois

Laclede Center

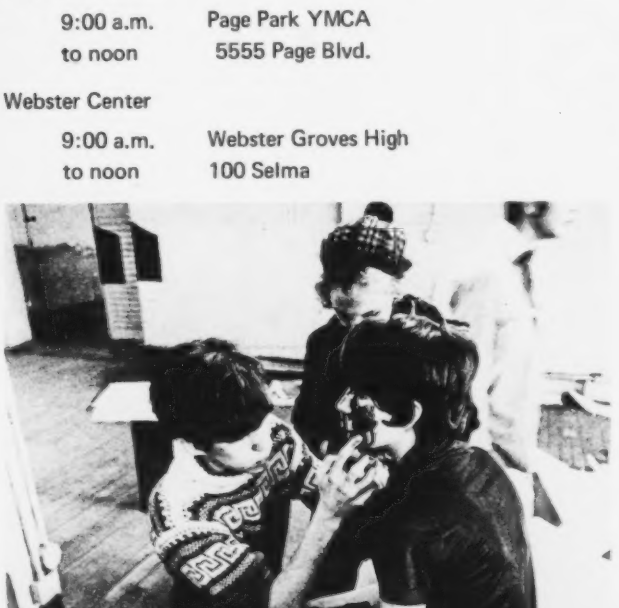
10:00 a.m. to noon — MECA Building, 4242 Laclede

Page Park Center

9:00 a.m. to noon — Page Park YMCA, 5555 Page Blvd.

Webster Center

9:00 a.m. to noon — Webster Groves High, 100 Selma



(TOM EBENHOH)

James Degener, a student at MECA's Laclede Saturday Center, experiments with face-painting.

MECA PLAYERS BEGIN TOUR

Beginning February 16, the MECA Players will present 96 performances in elementary and secondary schools in the Greater St. Louis area.

Alan and Joanna Nichols, artists-in-residence for MECA, have trained talented local actors for the theatre project, which is partially supported through a grant from the Junior League of St. Louis.

(TOM EBENHOH)

Alan Nichols emphasizes a point in a rehearsal with the MECA Players.

After attending Boston University's School of Fine and Applied Arts, Alan and Joanna Nichols studied at the Actors Workshop and the Hagen-Berghof Studio in New York. While in New York, they were producers/directors of their own theatre company, Independent Theatre Productions.

In addition to their work for MECA, Alan and Joanna Nichols have directed the Alton Children's Theatre, served as artists-in-residence for Washington University's Performing Arts Area, and conducted theatre classes at Webster College, Clayton High School, and the Page Park YMCA.

(TOM EBENHOH)

Linda Hard, Mario Farwell, and Joy Fisher—members of the MECA Players.

The objective of MECA's theatre project is to enable children to experience the excitement of live theatre. The presentations are derived from intensive work in improvisational theatre.

Participating schools pay $50 for a MECA theatre performance. Divided into three companies, 23 actors will present nine performances a week for 11 weeks.

The elementary school productions will be based on fairy tales. In an attempt to involve the students, the actors will constantly seek responses from the audience. The scenes and the characters of the actors will change through the use of props, costume pieces, and brightly colored styrofoam blocks.

For the high school productions, the actors will improvise scenes which have been suggested by the students. They will also present set theatre pieces.

NEW MUSIC CIRCLE

MECA offers complimentary student tickets for the New Music Circle's tenth anniversary season.

The internationally acclaimed LaSalle Quartet will be the next event in the concert series. The program, to feature new quartets by Penderecki, Lutosklawski, and Ligeti, will be held on Wednesday, February 11 at 8:30 p.m. at Washington University's Graham Chapel.

The LaSalle Quartet

The final three concerts in the New Music Circle series comprise a major festival, "A Catalytic Celebration." The events are scheduled as follows:

Tuesday, April 7 — Environmental Pieces
Monsanto Building K
Premieres of new works by Jocie de Oliveira (Mrs. Eleazar de Carvalho) and Rich O'Donnell, percussionist for the St. Louis Symphony Orchestra.

Thursday, April 9 — Sensorium
MECA Building
Sensory stimuli organized as a total experience.

Saturday, April 11 — Synthesis
Monsanto Building K
Music by Arthur Custer, Julius Hemphill, and Greg Hoeltzel.

All concerts begin at 8:30 p.m. Teachers and parents are encouraged to take small groups of students to these events. Student and patron tickets are available without cost.

DANCE-IN-DEPTH

Don Redlich and two members of his company in a scene from Jibe

Don Redlich, known as one of the most experimental choreographers in the modern dance world, will appear in St. Louis with his dance company as part of this year's dance-in-depth project.

MECA sponsors the project in cooperation with the Missouri State Council on the Arts, Dance Concert Society, Washington University's Performing Arts Area, and the Fine Arts Division of Southern Illinois University. The consortium receives a subsidy from the National Endowment for the Arts.

The Don Redlich Dance Company will offer instruction at McCluer, Normandy, and University City high schools under MECA sponsorship. Students participating in the classes have also studied with the Merce Cunningham, Lucas Hoving, Jose Limon, Murray Louis, and Alwin Nikolais dance companies under MECA's auspices.

In addition to conducting high school dance classes, a master class, and a lecture-demonstration, the Redlich company will present a public performance on Sunday, February 8 at the Loretto-Hilton Center for the Performing Arts, 130 Edgar Road.

Clive Barnes, dance critic for the *New York Times*, wrote about the company as follows: "...a Redlich concert not only makes daring but intelligent use of multi-media techniques but also never fails to exhibit that particular sense of humor that has traditionally been the saving grace of the avant-garde, from Jean Cocteau onward."

Walter Terry commented in the *World Journal Tribune* that Redlich "is an experienced show business dancer; he has appeared in concerts, and he is by no means unfamiliar with the avant-garde – and the best is that he is an expert in all these areas."

A highlight of the February 8 performance will be a solo work, *Dance for One Figure, Four Objects and Film Sequence.* In this piece Don Redlich dances simultaneously on stage and in the film. In *Jibe*, the dancers perform in translucent costumes to the accompaniment of visual projections.

Tickets for the Don Redlich performance may be obtained by calling Dance Concert Society (371-0707). Tickets will also be available at the door.

Schedule for the Don Redlich Dance Company

Friday, February 6

3:30 p.m. Instruction for MECA

Saturday, February 7

10:00 a.m. Master Class
Washington University
Women's Building

8:00 p.m. Lecture-Demonstration
Washington University
Brown Hall Auditorium

Sunday, February 8

8:00 p.m. Public Performance
Loretto-Hilton Center for the Performing Arts

LET THERE BE MUSIC

Leonard Slatkin, associate conductor of the St. Louis Symphony Orchestra, will direct student participants in MECA's *Joint Orchestra Rehearsal* (March 10) and *Joint Choir Rehearsal* (March 21). Both events will be held at Powell Symphony Hall.

Leonard Slatkin, Associate Conductor of the St. Louis Symphony Orchestra

The *Joint Orchestra Rehearsal* will bring area high school musicians into direct interaction with the professional musicians

(Continued on page 5)

(Continued from page 4)

of the Symphony. Students from Alton, Clayton, Lindbergh, McCluer, Parkway, and Ritenour high schools will participate.

Combined choirs from Cahokia, Lindbergh, Lutheran, Mehlville, and Ritenour will participate in the *Joint Choir Rehearsal* as well as a special Palm Sunday concert on March 22.

Dr. Custer meets with members of the music advisory committee in a planning session for the Joint Orchestra and Choir Rehearsals

Another aspect of MECA's music program is the *Sequence Concert Project,* a program of music education involving an articulated concert series of chamber and orchestral music. These concerts will be presented in the following school districts: Affton, East St. Louis, Lindbergh, Normandy, St. Charles, and St. Louis Archdiocese.

COURSES FOR TEACHERS

THE MAN-MADE ENVIRONMENT

The Man-Made Environment course, which is designed for teachers of grades three through twelve, will concentrate on the impact of architecture on our physical environment. The 14-week program, sponsored by MECA in cooperation with Washington University, will begin February 4.

Eugene Kremer, Assistant Professor in Washington University's School of Architecture, and Donald Royse, Associate Professor in Washington University's School of Architecture and Director of the Urban Renewal Design Center, will instruct.

A few of the topics which will be investigated include: historic patterns of urban growth and development; the federal role in urban problems; housing; architecture and its relationship to the cultural environment; the development of new cities; and architecture as space. The course will also involve field trips to housing projects and residential areas.

A limited number of teachers will still be accepted for the course which will be held on Wednesdays from 4:30 p.m. to 6:30 p.m. at Givens Hall on the Washington University campus. Applicants must currently be employed as full-time classroom teachers in accredited schools in the region which MECA serves.

Teachers already enrolled in the program are from the following school districts: Affton, Belleville, City of St. Louis, Clayton, Ladue, Parkway, Pattonville, Riverview Gardens, and University City. Instructors from John Burroughs, St. Louis Country Day, and Ursuline Academy will also participate.

THEATRE WORKSHOP

A limited number of teachers may still apply for MECA's theatre workshop for teachers. Alan and Joanna Nichols, directors of the MECA Players, will instruct.

The workshops, which focus on improvisational theatre techniques, will stress classroom applications of theatre games and exercises.

(ST. LOUIS GLOBE-DEMOCRAT, PAUL OCKRASSA)

Alan and Joanna Nichols, directors of the MECA Players, will conduct the theatre workshop for teachers

Schedule for Theatre Workshops

January 26 – April 13 — Mondays 4–6 p.m.
Belle Valley North, 100 Andora Drive, Belleville, Illinois

January 28 – April 15 — Wednesdays 4–6 p.m.
MECA Building, 4242 Laclede

January 29 – April 16 — Thursdays 4–6 p.m.
MECA Building, 4242 Laclede

VISUAL ARTS

For the second year, MECA and Washington University are offering a fourteen-week Course in the Visual Arts for classroom teachers.

During the first eight weeks of the course, participating teachers will be involved in introductory classes in composition, design, drawing, printmaking, and painting. Lecturers for these sessions have been selected from Washington University's School of Fine Arts and School of Architecture.

(Continued on page 6)

(Continued from page 5)

Mrs. Georgia Binnington, formerly of the City Art Museum's education department, Udo Kultermann, Visiting Professor in Washington University's School of Architecture, and John Lesser, Assistant Director of Washington University's Gallery of Art, will emphasize basic concepts in art history, aesthetics, and perception during the final six weeks.

The objective of this teacher-in-service course is to help the teacher integrate fundamentals of media and art history into the classroom. The Course in the Visual Arts is fully enrolled, involving thirty teachers from the following school districts: Affton, Alton, City of St. Louis, Clayton, Collinsville, East St. Louis, Hazelwood, Mehlville, Pattonville, Riverview Gardens, Rockwood, and St. Charles.

(CITY ART MUSEUM OF ST. LOUIS, ST. LOUIS POST-DISPATCH)

Mrs. Georgia Binnington, formerly associated with the City Art Museum's Department of Education, explains Alexander Calder's mobile WHITE LILY to students

SENSORIUM

Students from MECA's Laclede Saturday Center are helping to create a special experience in sensory stimuli under the leadership of architects John Newman, Stewart Thompson, and Robert Pettus.

The architects and students are developing an environment in which the sensory stimuli (touch, taste, smell, sight, and sound) will be organized as a total experience.

This environment of sensory stimuli is being created for the New Music Circle's Sensorium which will be held on Thursday evening, April 9 at the MECA Building, 4242 Laclede.

(See page 3)

MISSION-MECA

THURSDAY AFTERNOONS

3:30 p.m. – 3:45 p.m.

Radio Station KFUO – KFUO-FM

(850) (99.1)

FOR FURTHER INFORMATION

ON ALL

MECA PROGRAMS CALL

652-8050

BUSINESS CONTRIBUTIONS

Several businesses have shown their concern for MECA programs through their generous contributions.

What is now affectionately called "The MECA Building" was formerly an old shoe factory which the *Measuregraph Corporation* donated for MECA's use for two years at no cost. Aspiring dance, music, art, and theatre students now fill the expansive rooms of the factory.

The MECA Players are particularly excited about *Central Volkswagon's* gift to MECA. A Volkswagon bus will enable the actors to transport their costumes and sets to 96 schools in the Greater St. Louis area.

Time Magazine, as part of its public service program, donated free magazine space to MECA. David Muzzy, agency producer for *Gardner Advertising,* and Tom Ebenhoh, free-lance photographer, have donated their services to create this piece for *Time.*

MECA's Saturday Center students appreciated the *7-Up Bottling Company's* donation which was used for their party on Sunday, January 25.

(CITY ART MUSEUM OF ST. LOUIS)

19th century Antelope Headpiece

AT THE MUSEUM

A Search For The Past: Arts of Africa & Ancient America

MECA will again sponsor and coordinate classroom visits to the City Art Museum beginning in March. The Spring visits will concentrate on tribal art from West and Central Africa and Pre-Columbian art of the Americas. The visits are designed to help students understand other peoples and cultures through the study of their art.

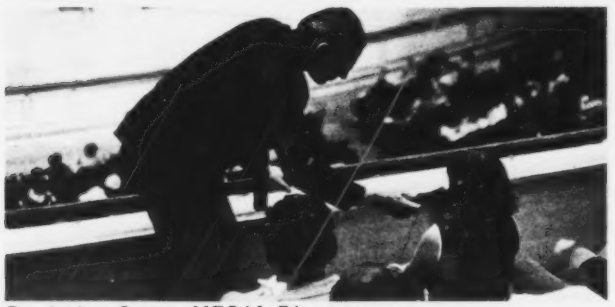
Mrs. Georgia Binnington, formerly of the City Art Museum's education department, has been engaged to develop a kit which will assist teachers to prepare their students for this segment of MECA's ongoing program of Museum visits. Mrs. Binnington will also conduct an orientation session for teachers.

A listing of available times and dates for MECA visits may be obtained by contacting the MECA office in February. The visits take place on Mondays when the Museum is closed to the public.

MECA Newsletter

METROPOLITAN EDUCATIONAL CENTER in the ARTS
4236 LINDELL BOULEVARD SAINT LOUIS, MISSOURI 63108
(314) 652-8050

Volume 3 No. 3 May, 1970



Dr. Arthur Custer, MECA's Director

Message From The Director

We get letters. Not all are complimentary:

"I want to express my great disappointment in the MECA Theatre Project elementary school performances. Generally I found myself bored with the play itself, (which) seemed full of noisy, confused action without any clear meaning."

That kind of response hurts, and although it is rare, we take it very seriously. We feel like that chastised 12 year old boy who, because he is near perfect, reminds us that "Nobody's perfect."

Fortunately (because we try very hard to maintain the highest standard in everything we do), *most* of our mail reads like this excerpt from a high school orchestra director.

"Thank you for all that you have done to enrich the quality of life of so many of our young people.....I can assure you that if I were in a supervisory position I would strongly support your program with my administration not so much for the benefit of our own district but for what M.E.C.A. means to the total cultural climate of St. Louis. You have left your mark on the individual lives of many young people and have set cultural forces into action that will continue for many years."

We glow when the State Title III Project Supervisor writes:

"It is a real pleasure to visit a project with a staff as versatile and enthusiastic as yours. The project activities are a refreshing change from the usual activities of many school programs."

In this Newsletter, the last of the current school year, MECA is viewed by those for whom it exists - the young people engaged in program activities. Although we don't place too great an emphasis on testimonials, it is useful to know how thousands of students perceive the MECA program. We must be doing something right.

JOINT ORCHESTRA AND CHOIR REHEARSALS

"I always thought of musicians as being 'snobs,' but I learned from performing with them (the Symphony) that they are very willing to help the young people with their music."

This comment is a typical student reaction to MECA's joint orchestra and choir rehearsals. These rehearsals, which have been held for three years, enabled a total of 730 high school musicians to share a music stand with members of the St. Louis Symphony Orchestra, while 1,317 choir members were given the opportunity to rehearse and perform with the orchestra.

(TOM EBENHOH)

MECA's Joint Orchestra Rehearsal

MECA's stress on student interaction with professionals was particularly apparent in the joint orchestra and choir projects. The students learned specific musical techniques, and they began to understand what it is like to be a member of the St. Louis Symphony. In the words of a student: **"I feel that my rehearsal has helped me understand what work it takes to become a professional musician."**

One young musician was surprised to learn that Symphony musicians are quite down-to-earth. The student described his experience in the joint orchestra rehearsal in the following manner: **"When I sat down the bass player said, 'You're so nervous. Why be nervous?' After that it was great and he started talking to me about how his wife wanted him to buy some pumpernickel on the way home."**

(TOM EBENHOH)

Sharing a music stand with a professional musician

STAFF

DIRECTOR: ARTHUR CUSTER

COORDINATOR: JUDITH ARONSON

COMMUNICATIONS DIRECTOR: MARILYN DANN

SCHOOL-RELATIONS COORDINATOR: WILLIAM REEDER

MECA is a Title III ESEA project.

DANCE-IN-DEPTH

(TOM EBENHOH)

Barbara Mintz

Barbara Mintz, a senior at University City High School, has been an active participant in MECA's dance projects for the past three years. In a recent letter Barbara expressed the following thoughts: **"MECA is so important because it has projects in all the arts and it provides opportunities that would otherwise be impossible for many people. Not only does MECA sponsor concerts of well-known artists, but it also gives some local young people a chance to perform. I'll never forget all my experiences with Bill Frank's workshop and performing group . . . All that work, stretching, rehearsing and enjoyment reinforced my desire to become a professional dancer. I am happy to tell you that I was accepted to the Juilliard School and Adelphi University."**

During MECA's three years under federal funds, 8,900 youngsters attended performances by professional dance companies while 945 students received dance instruction.

The Murray Louis Dance Company, in-residence for three weeks during MECA's first year, taught in 12 area high schools, offered master classes for advanced students, and presented six fully-costumed and staged performances.

One student commented on the instruction by the Murray Louis Dance Company: **"I liked the past week because I found it different and exciting. I realized what is behind dancers - what makes their motions so forceful and yet so graceful. I only hope I can put to use in my life what I have learned."**

Bill Frank, formerly a soloist with the Alwin Nikolais and Murray Louis dance companies, served as MECA's dancer-in-residence for the 1968-1969 academic year. In addition to weekly instruction, Frank conducted a master class every Saturday. In order to provide other dance experiences for students, MECA formed an alliance with the Illinois Arts Council, Washington University Performing Arts Area, and Dance Concert Society. These cooperating agencies brought the Lucas Hoving, Alwin Nikolais, and Merce Cunningham dance companies to St. Louis.

This year the consortium of cooperating agencies was continued and expanded to include Southern Illinois University and the Oklahoma Arts Council. Under MECA auspices, the Jose Limon and Don Redlich dance companies instructed in University City, Normandy and McCluer high schools. The Paul Taylor Dance Company will teach in the schools in May. As a part of the cooperative project, 2,000 students were able to attend public concerts without costs through a grant from the Missouri State Council on the Arts.

Al Wiltz, Director of Dance and Assistant Professor in the Fine Arts Division at Southern Illinois University, currently serves as dancer-in-residence for MECA. He conducts a Saturday Dance Workshop for students with prior dance training.

SEQUENCE CONCERTS

Students from the Affton, Archdiocese, East St. Louis, Lindbergh, Normandy, and St. Charles schools participated in MECA's sequence concert series this year.

The series involved five concerts which are presented in an integrated, articulated sequence: string quartet, woodwind quintet, brass quintet, percussion ensemble, and symphony orchestra. Each sequence was offered to schools at a fee of $3,000.

Dr. Arthur Custer and Dr. Judith Aronson developed a teacher's handbook to be used in connection with the series. The handbook offers suggestions for preparation prior to and between concerts.

Woodwind quintet performance for MECA's Sequence Concerts

One student wrote a letter expressing her delight with the concerts:

"I liked the way the musicians explained things to you in a way you understood. I also liked it when one guy asked a girl to come up and play the clarinet and then he took the reed out and it didn't make a sound."

"The second concert was about percussion. It was neat when a boy was picked from our own room to be a student conductor."

During the past three years, 158,000 students have heard music performances under MECA auspices.

The MECA Players

During MECA's three years, 82,000 elementary and secondary students saw live theatre performances in their schools. This year the MECA Players, a company of 18 actors, presented 96 performances. Alan and Joanna Nichols, artists-in-residence for MECA, directed and produced the theatre productions.

The letters which follow represent a small sampling of responses which MECA received from excited students and teachers.

Hodgen School
2748 Henrietta Avenue
Saint Louis, Missouri 63104

March 30, 1970

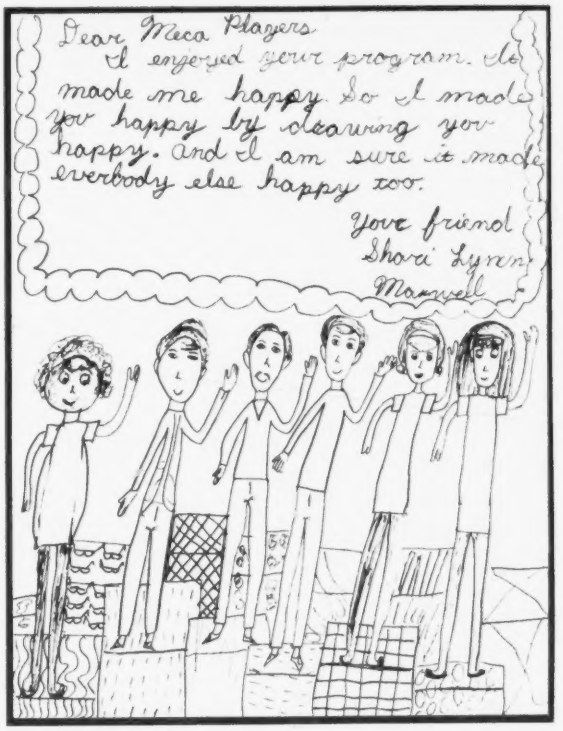
Dear Meca Players,

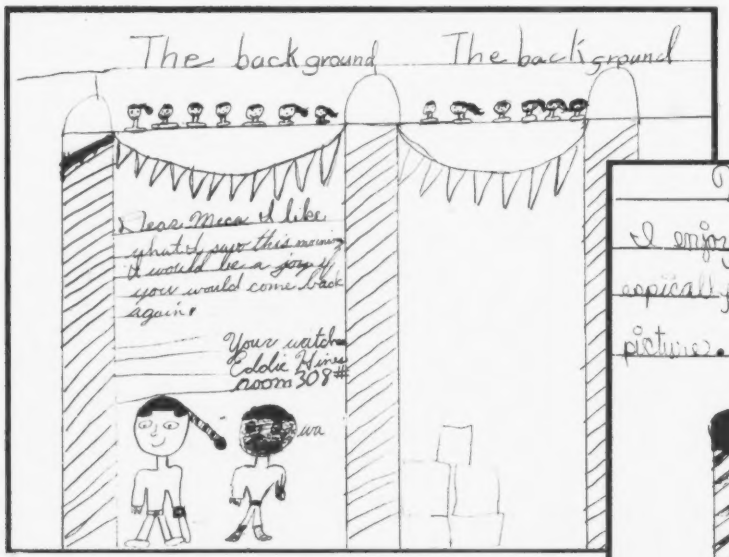
You are receiving literary and artistic expressions of joy and appreciation for your magnificent performance right from the heart - spelling errors et al.

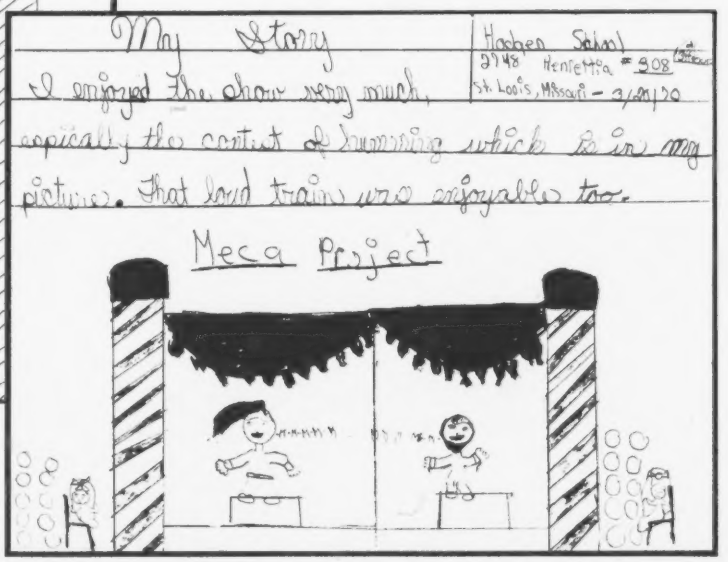
We were with you all the way - right on key - all because you held us (more than 1,000 strong) spellbound for one short, happy hour of live-acting.

We do hope you'll be coming back to favor us with another "six to sixty" performance.

Miss Norma T. Baccala
Grade 5 - teacher
Room 308


Dear Meca Players
I enjoyed your program. It made me happy. So I made you happy by drawing you happy. And I am sure it made everbody else happy too.
Love friend
Shari Lynn
Maxwell


The background
The background
Dear Meca I like what they were doing it would be a joy if you would come back again.
Your watch
Eddie Hines
room 308


My Story
Hodgen School
2748 Henrietta # 308
St. Louis, Missouri - 3/30/70
I enjoyed the show very much, especially the contest of knowing which is in my pictures. That loud train was enjoyable too.
Meca Project

ART EDUCATION

Charles Buckley, director of the City Art Museum, commented on MECA's art education program:

C. Buckley

"The City Art Museum greatly appreciated the opportunity of working with the MECA program. We feel that our own department of education learned a great deal from the experience largely owing to the experimental nature of MECA. MECA was able to approach this problem (class visits to the Museum) in a freer way than we could at the moment. We feel that the collaboration between MECA and the City Art Museum was enormously beneficial to both parties."

The purpose of MECA's Museum education program was to give students the opportunity to look at art objects at their own pace in a reflective manner. In order to accomplish this objective, MECA conducted teacher in-service sessions and developed kits for classroom use. The kits consisted of a teacher's guide and slides of some objects to be seen in the visit.

Seven teaching kits have been developed by MECA to be used in connection with classroom visits to the Museum:

"7 for 67"

"The Louise and Joseph Pulitzer Collection"

"Classical Bronzes from the Ancient World"

"Looking at Paintings"

"American Paintings"

"Art in the Decorative Arts"

"Arts of Africa and Ancient America"

One student participant in MECA's Museum program was asked how she liked being on her own in the galleries. She replied, **"I liked it. I like to go around and just look at the pictures. Like see what we can see for ourselves and not have everybody tell you what they are. I like to interpret the pictures myself."**

A classmate of hers added, **"Yes, I like to be free too. Like art. Art is free to anybody and you can draw anything you want and we should be able to be free to look at what we want to see at that very moment and just enjoy it yourself."**

Another student statement demonstrated that the MECA visits sometimes changed a student's attitude toward a particular painting or period. After visiting "7 for 67," sculpture of the 1960's, a student wrote: **"I went to the exhibit with my mind made up. I did not like modern art. We had seen slides that morning, which did not only NOT impress me, but which almost repulsed me. How could anyone call a pile of junk art? I didn't know!**

After about 15 or 20 minutes of walking from room to room, my mind began to change. This modern stuff has possibilities after all. I even started to like some of it."

Approximately 11,800 students visited the Museum under MECA's unique format.

(TOM EBENHOH)

A student artist from MECA's Laclede Saturday Center

SATURDAY CENTERS

MECA's Saturday Centers have offered a creative outlet fo more than 2,000 students during MECA's three years under federal funds. This year approximately 670 students are enrolled in the Centers.

Although all five Centers have programs in theatre, music, dance, creative writing, and the plastic arts, each Center has developed its own atmosphere and character. Programs have changed and evolved in response to the particular competencies of the staff and the needs of the students.

One Saturday Center director described a MECA Center in the following way: **"MECA is a way of life—both for the teacher and the children involved. In this constantly suffocating, pressurized civilization it is a place where each person, each thought, is treated with respect. The children find MECA a place where they can be themselves-pursue their own life style in a creative way."**

The students have also offered their comments on this MECA project:

"At MECA you can do your own thing."

"I love MECA because it is real. It is made of people who are not afraid to express themselves and listen to the interests of others."

"MECA is a place that you look forward to after a whole boring week. The people who go to MECA are the greatest."

"MECA is a wonderful place where one can express his feelings freely. The teachers are great people who help you make what you want to, not what they want you to. It's beautiful and happy at MECA."

These 10 kids are doing their own thing. Creatively. Under the careful and personal supervision of professional artists, dancers, writers, and musicians.

MECA works with the schools to help provide the things a child needs for his proper creative growth. Things like symphony concerts or theatre performances. Weekly instruction by artists-in-residence in dance and music composition. Or multi-media Saturday Art Centers.

MECA explores new approaches to education in the arts. It motivates creativity in children. Stimulates awareness and gives teachers greater opportunity to use artistic resources outside their classrooms.

MECA does all this and more, for nearly 700,000 kids in the St. Louis area. 700,000 good reasons for MECA.

Photography by Tom Ebenhoh

METROPOLITAN EDUCATIONAL CENTER IN THE ARTS

A Title III (ESEA) Project, operating under a grant from the U.S. Office of Education.

This advertisement appears in the April 6, 1970 St. Louis Metropolitan Edition of TIME, The Weekly Newsmagazine

meca—new spirit in saint louis

BY PAMELA NIEHAUS

CAPTURING THE SPIRIT of MECA on paper is like trying to force a giant genie back into his bottle. MECA, the Metropolitan Educational Center in the Arts, uncorked a lively philosophy toward the arts and a rich assortment of adventurous programs for elementary and secondary students a year ago. Since its inception, MECA has excited artistic discovery in many of the Saint Louis area's 700,000 students, and the energetic genie has grown too large to be rebottled.

The spirit of MECA can only be discovered in the children it touches. A student violinist, awed because he has been chosen to rehearse with the Saint Louis Symphony, is delighted when his professional counterpart asks the youngster to remind him to take home a loaf of pumpernickel.

East Saint Louis children, barely acquainted with their own national origins, learn Japanese.

Grade school students become so engrossed in a play by the Harlequin Players that they shout directives from their chairs.

A field trip to the City Art Museum becomes more than just a game of "follow the teacher and don't touch anything." Students recognize paintings as they would old friends and linger in front of their favorites.

The funding for this outpouring of artistic discovery is taken care of by Title III of the Elementary and Secondary Education Act of 1965, and program administration is handled by a small staff in Lindell Boulevard offices. Comfortably crammed with objects d'artes ranging from polka-dot frog to a papier mache dragon snorting pink tissue-paper fire, the offices are headed by MECA director Dr. Arthur Custer and program coordinator Dr. Judith Aronson.

"We don't want to just give the kids exposure to the arts, because a surface acquaintance is worse than none at all," Dr. Aronson said. "There are 123 school districts in our service area and to do something for everyone is to do nothing. We do sponsor some exposure projects, but mainly we want to establish centers which will draw those children who are really interested in the arts."

The centers are guided by the MECA philosophy which stresses twentieth-century art for twentieth-century children. Last year, five Saturday Centers, located in the Saint Louis area provided instructional programs in theatre, the plastic arts and creative writing.

"Youngsters should get the idea of self expression in all the arts," Dr. Aronson continued. "If a child has talent for acting, we want him to be interested in writing plays and designing scenery as well. Children can learn to discriminate among the arts later in life."

In addition to the Saturday Centers, MECA last year sponsored school orchestra and chorus rehearsals with the Saint Louis Symphony, and dance instructions for high school students by the Murray Louis Dance Company. Close association with professional artists promotes the best possible climate for creativity, discovery and experimentation.

In keeping with the guideline "twentieth-century art for twentieth-century children," the MECA staff engaged the Murray Louis company because it is a contemporary dance group. The "now art" philosophy also lead to the development of the Harlequin Players project, which stressed improvisational techniques for the theatre. Even art museum tours were planned to emphasize contemporary happenings. Steered toward the most recent trends in sculpture, children were delighted to discover a giant pop art hamburger at the City Art Museum.

Each project conceived by MECA's directors has its own peculiar organization, its own teachers and its own students. Like trusting, progressive parents, Dr. Custer and Dr. Aronson let their instructional staff do their own thing.

Of course, some of the artists hired by MECA can't be described as "instructors." In one project begun this fall, Dr. Aronson prefers to call the principals "gurus." Funded by a grant from the Rockefeller-Danforth Foundation, MECA hired a writer, a plastic artist, a film maker and an artist who has worked in the theatre to establish studios in the inner city.

"This method of art communication has never been tried before," Dr. Aronson said excitedly. "The artists-in-residence won't establish formal centers, but will live and work in the city and hopefully spark widespread neighborhood interest in their projects."

The new neighbors will not be publicized. "The word will get around," Dr. Aronson said. "Inner city neighborhoods have their own grapevine system. People who live there don't read our familiar communications media anyway."

Another part of the Rockefeller-Danforth grant will allow Southern Illinois University artist-in-residence Katherine Dunham to expand her instruction programs in East St. Louis. A former world-acclaimed contemporary dancer, Miss Dunham has established her center in two houses on the east side. She emphasizes African culture and feels that blacks walk prouder as Americans if they understand their heritage. In addition to the many African-oriented projects, her free-wheeling approach to art education prompts her to offer varied studies, such as the course in Japanese. "I just happened to find a teacher who would give the language lessons," she explained.

(Continued)

Other projects sponsored this year by MECA will include five Saturday Centers and weekly instructions in contemporary dance for selected high school students by representatives of the Lucas Hoving, Merce Cunningham and Alwin Nikolais dance companies. Bill Frank, a noted professional dancer on leave from the Nikolais and Murray Louis companies will serve as dancer-in-residence.

Harlequin Theatre performances for junior and senior high school students, joint rehearsals with the Saint Louis Symphony, an architecture workshop and an art education program also are among the projects slated for the 1968-69 school year.

Through federal funding, MECA has been allowed to function as a middle man in hiring the services of professionals and organizing talented children to take advantages of the instructions offered. Before MECA, a school orchestra teacher could only wish that his talented students might be able to play with the Saint Louis Symphony. Now he can watch them.

As an agency, MECA is federally funded for only three years and it is now entering its second year.

"We won't, in all likelihood, apply for another Title III grant when our three-year project is up," Dr. Aronson said. "But we'll continue to operate through shared-cost projects with schools, foundation funds and private support."

This year, nominal fees are required from individuals and school districts for the services of the symphony, dance companies and the Harlequin Players. In some cases, individual's fees are scaled to family incomes, and if a talented student is unable to pay or buy instruments, MECA will absorb the costs and lend the instruments. The MECA-established Community Music School with branches in Kinloch and East Saint Louis, for example, charges weekly lesson fees from 25 cents to one dollar.

To keep the MECA spirit alive in the schools, courses are available for teachers as well as students. Any fees required are charged to the school districts.

"We feel that by educating one teacher, we are influencing hundreds of future students," Dr. Aronson said.

Despite MECA's rich store of ideas and programs, the agency can only be effective if the school districts respond. Curriculum coordinators, English and art teachers are alerted to new programs each year, but MECA relies on school principals to take the initiative in rounding up likely students, and on superintendents to see that their districts are receiving the agency's benefits.

"The response from the school districts has been very good," Dr. Custer said. "We need the districts' cooperation because MECA's programs are obviously needed here.

"I'm optimistic about the future of our programs. In most cases of Title III grants, as soon as the money for a project runs out, the directors fold their tents and steal away. I don't think that will be the case with MECA. With community support, we'll continue to exist."

The spirit of MECA is a free spirit, allowing children to express themselves and understand the arts, outside the often rigid classroom situation and under the experimental guidance of the professional. It works. ■

REPRINTED — ST. LOUIS POST-DISPATCH Fri., July 26, 1968

Arts Go to Schools

Group Takes Theater, Music, Painting to Students

By Robert K. Sanford

Of the Post-Dispatch Staff

SOME OF THE best dramatic theater in St. Louis this summer will be presented this weekend and next in the auditorium of the Page Park YMCA in the West End but the production won't be on the stage.

The stage is rather high above the auditorium floor and actors there seem distant from the rest of the room. So for the coming production of "Slow Dance on the Killing Ground" director William Powers decided to bring the play down to the audience. The stage curtains will be closed, actors will perform on the auditorium floor, and the audience will sit on three sides.

It's a simple innovation, nothing new, but noteworthy because it is symbolic of the desire of the actors to overcome old barriers and get their art closer to the people — to relate, to communicate.

One thing about this production that is new for theater of this quality is that admission will be free. The actors, called the Harlequin Players, have been working with teen-agers this summer at the Page Park Y under sponsorship of the Human Development Corp.

Their instruction efforts with the young people have been rudimentary — theater games and improvisations — but "Slow Dance on the Killing Ground," written by William Hanley, is something else, an intellectually tough contemporary drama that presents three characters, a German storekeeper who claims to have been a political prisoner in a Nazi concentration camp, a brilliant but bitter young Negro man who is running from police, and a college girl looking for an abortionist.

IN REHEARSALS, open to anyone who wanted to go in and watch, Alan Nichols, Mel Skipper and Susan Gregory have been impressive. They are talented young professional actors from New York who a year ago were members of the Second Story Players off Broadway when the troupe won the 1967 OBIE Award.

How did they happen to come to St. Louis?

The three, plus director Powers, Miss Saax Bradbury and Randall Bane, presented children's plays at 120 schools in this area last term under a program of the Metropolitan Educational Center in the Arts (MECA).

MECA is a frosting-on-the-cake sort of agency established with federal funds with the objective of adding something to arts education in 143 school districts in the metropolitan area. In the MECA program about 60,000 children in the second through sixth grades saw the Harlequin Players for a first experience in live theater.

OTHER MECA programs added these things:

Five hundred high school musicians played in a rehearsal with the St. Louis Symphony Orchestra under the direction of George Cleve, associate conductor.

A series of five concerts was attended by about 6000 students. The concerts featured similar music and progressed from brass and string ensembles to the full St. Louis Symphony. In addition, 780 students who had never attended a concert went to at least two symphony performances.

Students from seven school choruses sang with the symphony.

Tours at the City Art Museum were attended by 4500 students. These were conducted on Mondays when the museum was closed to the public. The students had seen some of the objects before through slide pictures, and on the tours they just went and looked with no one there trying to tell them what to think.

Five centers, two in St. Louis and one each in south St. Louis county, Belleville and St. Charles, provided instruction on Saturdays to 750 students. Subjects ranged from creative writing to drama to plastic arts.

The Murray Louis Dance company gave six performances and instruction to 360 students at 12 high schools.

Two extensions of the Community Music School were operated in East St. Louis and Kinloch. MECA rented 18 pianos, 10 violins, six trumpets and several sets of drums in Kinloch where students have them in their homes.

In the same spirit as moving the play down off the stage to make it better, MECA staff members have welcomed any sort of changes in teaching methods that would make a subject more appealing to the students.

"We're looking for new approaches to esthetic exploration," Arthur Custer, director of MECA, says. "We want to provide more kinds of artistic experiences in a more direct way for the students."

METROPOLITAN
EDUCATIONAL CENTER
IN THE ARTS

4236 Lindell Boulevard
St. Louis, Mo. 63108

Telephone 314 652-8050

REPRINTED — ST. LOUIS POST-DISPATCH

TO TEST how the programs appealed to students, the staff asked for comments, and some were surprising.

A girl at one of the Saturday centers wrote: "I like it because it isn't like school and you can dress up like hippies."

A high school violinist said, "Having played with the Symphony I will appreciate professional musicians more than I did. Now I realize how involved it is and all the hard work they have to go through."

A girl added: "When I sat down the bass player said 'You're so nervous. Why be so n e r v o u s?' After that it was great and he started talking to me about how his wife wanted him to buy some pumpernickel on the way home. He talked about his wife and kids. It was very relaxed."

A boy who sang with the Symphony commented: "Well, actually, East St. Louis is hardly what you'd call a rich town or c u l t u r a l. An experience like this, we may appear to be calm on the outside but a c t u a l l y we're all butterflies inside and know it's really s o m e t h i n g great, a once-in-a-lifetime thing, probably, for most of us."

A boy who went to a concert of contemporary music said: "I liked the last piece because it sounded like s o m e b o d y was having an Excedrin headache. I have a sister 4 years old and she goes to the piano and starts banging on it. It sounds like that."

Of a Monday visit to the art museum, a ninth grader said, "I like to be free. Like art. Art is free to anybody, and we should be able to be free to look at what we want to see at that very moment and just enjoy it."

MECA WILL continue similar programs in the next term, and it will administer a cultural enrichment program in the Model City areas of St. Louis and East St. Louis. Funds of $200,000 for the program have been awarded to the Arts and Education Council by the Danforth foundation and the Rockefeller foundation, each giving $100,000. Custer and Miss Katherine D u n h a m, the dancer and choreographer, will be directors.

Miss Dunham directs a Cultural Enrichment C e n t e r and Dynamic Museum in East St. Louis for Southern Illinois Uni- v e r s i t y. Performing arts are taught there and her collection of artifacts and musical instruments from South America, Africa and Cuba is on display.

In her 30-year c a r e e r Miss Dunham has been a student of cultures of dark-skinned people over the world. An object of her work is to impart to Negroes an understanding of their cultural and artistic heritage, which carries with it a feeling of belonging, of status.

Under the new foundation-funded program, she will expand her efforts in St. Louis. In addition, several artists working for the program will live in the Model Cities areas. Again, with the idea of getting closer to the people, these a r t i s t s will not necessarily be involved in formal, theoretical types of work. A landscape botanist, f o r instance, could help a neighborhood group build a park on a vacant lot. A potter or a woodcarver c o u l d teach utilitarian skills. A film maker could involve young people in an art that is direct and involved with the conditions of living now.

"MECA is becoming an agent for arts," C u s t e r says, "and that is what we want it to be. The idea behind the f e d e r a l funding under the elementary and secondary education act of 1965 was that f e d e r a l funds would get us started and then after we established successful programs the f e d e r a l money could be phased out.

"WE ARE beginning to accomplish this aim. We have notified school districts that children's performances next term by the Harlequin Players will cost $150. We are planning to charge $11 per student musician in the joint symphony rehearsals. Response has b e e n good with these charges.

"So the result is that where these programs did not exist before, they are being established on a self-supporting basis and t h e y broaden the educational experiences of children in the area."

This summer MECA is administering a program of arts classes at Christ Church Cathedral through a grant to the Mayor's Commission on Youth Opportunity from the National Endowment for the Arts. MECA also i s directing an experimental workshop for high school students on the subject of architecture and cities.

What do high school students know about architecture or cities? They were asked for some of their ideas. One boy wrote: "The air is dirty. L.A. has us beat, but we are trying very hard. Why do people make the air dirty? It's hard to breathe and see and smell good things. The same for our r i v e r. St. Louis takes very good care of our river. We give it everything we don't want, free."

THE HARLEQUIN presentation of "Slow Dance on the Killing Ground" will be at 8 p.m. today, tomorrow and S u n d a y and again on those nights next week. Whether this adult play is a critical success or not, the actors will have demonstrated for young people at the Page Park Y how much work is needed to put on a professional play, and, in keeping with the HDC-MECA program will have given the students some insight into the theater through theater games and exercises.

Then, in the fall, it will be back to the elementary school circuit for the actors, where the audiences are always adoring and absorbed in the drama; where after the play the children want to meet and touch the hero and heroine, and where small boys sometimes challenge the villain to battle.

In that circuit there is also lots of fan mail. One boy sent some bubble gum to the hero with a note: "You were so funny. El Capitan (the fierce villain) was funny, too, but I liked you the best. Don't tell him I said that."

REPRINTED — St. Louis Globe-Democrat Tues., Dec. 2, 1969

Away From The Traditional

By SUE ANN WOOD
Globe-Democrat Staff Writer

Usually a stage production start with a play in script form, a group of experienced actors who rehearse and then present the play to an audience, after tickets are sold.

But a unique project in St. Louis this year has changed that traditional — and logical — procedure.

First, the project arranged for audiences, completely selling out in advance all tickets to a series of unspecified stage productions.

Then, a group of people from various walks of life was invited to attend classes to learn how to act.

Next, three companies of actors will be chosen from these classes, and last, instead of working from a scripted play, they will improvise per-mances with help from the audience.

Sounds a bit strange, doesn't it?

However, the sponsors of this unusual project are convinced they have hit on the perfect method to achieve their ambitious goal.

That goal is to expand the horizons of St. Louis area school children into the art of acting, the excitement of the theater and the experience of involvement in a stage performance.

The Metropolitan Educational Center in the Arts (MECA) is sponsoring the project as part of its year-round program of cultural enrichment for area youngsters. MECA has scheduled 91 performances by three companies of actors at elementary and secondary schools in tht city, St. Louis County and East Side, from Feb. 16 through May 1.

THE SCHOOLS pay $50 for each performance, helping to meet the cost of the project, which is funded through MECA under the 1965 Elementary and Secondary Education Act.

In the past, MECA brought in actors from New York to stage performances at area schools. This year, it has taken a new tack — training local actors to make up the companies that will perform at the schools.

Two professional actors who are also talented teachers of acting, Alan and Joanna Nichols, are conducting the classes at the MECA Building, a former shoe factory at 4242 Laclede ave. Thirty persons are enrolled, including housewives, school teachers, university students and others in various fields who are interested in acting. Some have had no previous experience on a stage; others are accomplished amateurs.

The Nichols teaching method is different from anything the trainees ever have encountered before and they are reacting with an enthusiasm that pleases the two teachers.

Attempting to explain their acting method to a visiting reporter at a recent class session, Alan said they try to encourage the students to achieve "self awareness" through a series of exercises and theater games.

Alan and Joanna Nichols conduct classes.

THE IDEA became clearer when the class session got under way.

Big styrofoam blocks of various shapes and sizes were being used by the group for the first time at this session, Joanna pointed out. The blocks will be painted bright colors and used in the school performances later. Now it is important for the actors to learn how to use them, she said.

With a portable phonograph playing folk songs and other background music, the acting students began moving in slow motion, lifting and piling the blocks into a wall with openings through which they crawled and peered. Suddenly the structure shuddered and slid sideways into a tumbled heap.

The actors stopped and laughed. Joanna quickly chided them.

"Nothing ever goes wrong," she said. "Whatever happens, use it! If they fall again, accept it and try to rebuild them into something new."

"But they didn't fall in slow motion," one of the students pointed out, with mock dismay.

"They will when they're trained," Joanna quipped in reply.

The next exercise was set up Alan, who took several of the group aside and gave them a quick sketch of a situation they were to create with blocks, words and actions.

The actors worked hard but the results were not too satisfying. Analyzing what went wrong, Alan noted that each actor obviously was uncertain about what type of person he was portraying. If a character is not established in the actor's own mind, he can't communicate that character to the audience, he said.

Also, Alan pointed out, the action had lagged because the actors failed to "create problems and solve them" as they improvised the scene.

To help them learn how to build a character, the next "game" began with the students sitting on the floor in a circle. Joanna told them each to "think of an animal you know very well and lie down in a sleeping position as that animal."

Obediently, the students flopped into a variety of poses — several stretched arms and legs forward, doglike; others curled up like sleeping cats and one crouched with head covered like a turtle in its shell.

ON COMMAND from the teacher, they each "awoke," still in their animal roles, stretched and moved about, barking, yowling and yipping. The turtle, of course, creeped about and often pulled back into its shell.

"Now," Joanna said, "come to your feet as people, keeping all these animal qualities. You are at a board of directors meeting. You have a problem: Your business is a failure. Get human voices related to the animal voices."

Within a few seconds, the actors were seated around a make-believe table, still barking, yipping and hissing at each other in an argument about why their business had failed, while one shy board member sat with head hidden in hands.

Well pleased with this class exercise, Alan asked the group if they could "see the possibilities of using this to develop a character." All agreed that they could.

Alan stressed that they had to "feel a character, not just think about it . . . give not just your mind but your toes, knees — everything."

AS AN EXAMPLE, he demonstrated a man who's like a porcupine, leaping suddenly into the air, screaming at the group and stabbing his fingers into the air like sharp quills. They got the point.

From the class members, 18 will be chosen by Alan and Joanna to form three companies that will go to schools. In grade school productions, they will act out a fairy tale, frequently involving the student audience by asking questions, like, "Where is he hiding?"

At the high schools, the actors will let the students suggest scenes for them to improvise and also will present a set theater piece to demonstrate how the theater exercises and games can be used in a scripted scene. Again, the stress will be on audience involvement.

Maybe, Alan said, volunteers will be asked to come on stage and participate in the exercises.

Granted, it won't be much like the traditional theater production, but it will certainly be a new and exciting experience for young audiences.

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Time Running Out For MECA

By SALLY BIXBY DEFTY
Of the Post-Dispatch Staff

MECA IS A FLOURISHING MISNOMER that is to go out of business June 30. Its name, Metropolitan Educational Center in the Arts, is misleading, because although it has offices at 4236 Lindell Boulevard, its activities are carried out in 143 public, private and parochial schools in a five-county two-state area.

Its imminent demise is not due to lack of success. MECA began in 1967 with a three-year grant under title III of the Elementary and Secondary Education Act and a mission to supplement the artistic opportunities open to youngsters here. Although depth of involvement for children is MECA's goal, it has rolled up some impressive numbers—almost 200,000 students from 6 to 18 years of age have participated in one or more of the programs.

But the stream of federal funds, $902,100 in all, will abruptly run dry June 30. Whether, with foundation support or merger with some other group here, it can continue will be decided this spring.

A fundamental MECA principle is that a single exposure to an artistic experience is like a single dose of penicillin—it doesn't always do the job. Arthur Custer, director, points to one of the outstanding successes of MECA's first year, the 12-week residency of the Harlequin players, an off-Broadway group, as an example of a failure in this regard.

"They gave excellent productions for children in the schools. It was a fabulous success and yet it seemed wrong—one performance and then just pulling out. No follow-up and no preparation—entertainment and little more," Custer recalled. The second years the Harlequin players used improvisational theater exercises involving the students.

This year, going a step further, Alan and Joanna Nichols, artists-in-residence at Washington University and with MECA, are training three companies of local actors who will begin performing in schools next month.

More than 100 performances already are scheduled. The Nicholses also conduct evening classes for teachers—replacing the one-shot exposure with the promise of long-range benefits for students.

Many persons recall being led through City Art Museum in a classroom group. Even the most competent docent can do only so much in trying to instruct a group on the move. Implicit in a standard museum tour are the facts: Only those close to the instructor can see or hear, one must keep moving, one must not talk, the group must stay together.

A MECA group—visiting the museum on Mondays when it is closed to the public—is noisy, lively and completely engrossed. "Hey, there's that ivory thing," Vicky Markus, a fourth grader, called to a friend rounding a corner on the run. "See, it's a kind of a cup, but only a king really had those."

The children had been shown 20 color slides from a MECA kit on the decorative arts before they came to the Museum. Their teacher had received instruction at the Museum in November and had also been given a manual on the decorative arts prepared by the Museum's education department and complete with suggestions on how to relate the objects to history, mathematics and technology.

Terms—from balustrade to voussoir—have previously been explained to the children and do not intimidate them. The visit is a hunt for already familiar artistic treasures.

"What fascinates them," said Mrs. Cynthia Stockwell, a sixth grade teacher from Weldon Spring, "is that these things were made to be used, not just looked at." Forty-five hundred children visit City Art Museum each year in six 45-minute sessions on 12 Mondays. MECA pays the guards and either lends the kits or sells them for $5 for permanent use.

A new kit, the seventh created by MECA on various subjects, is now being prepared on African and pre-Columbian art. Teachers will receive their instruction in late February for the spring visits. Mrs. Judith Aronson, co-ordinator, said.

Mrs. Aronson, a vivacious Ph.D., has performed many functions for MECA. Not the least of them, in the opinion of one staff member, was "snagging the shoe factory for us at a cocktail party."

The owner of an abandoned shoe factory at 4242 Laclede Avenue had purchased the building for the large parking lot behind it. It is now one of MECA's five Saturday centers, the others being the Page-Park center, 5555 Page Boulevard; the Alton center, at Southern Illinois University, Alton; the South County Center, Webster Groves High School, and the Florissant Valley center, 3400 Pershall Road.

The Saturday centers have given a creative outlet to about 2250 students; about 625 are now enrolled. Tuition is $10 a semester for county children and $5 for those who live in the inner city, although tuition is waived in cases of financial need.

The factory is a far livelier place these days than at the height of Shinkle Shoe production there. One can find Jennifer Starr, an auburn-haired Clayton High School student, earnestly bent over her guitar as she sings her own composition: "Days of peaches and snowberry, when the sun seems three feet from the glass, I see your smile in the window . . ." to an accompaniment that came under heated dispute on the proper notation of the melody.

Roland Jordan, composer-in-residence for MECA, earnestly explained: "The notes group themselves into patterns. Here it's groups of four. You hear it. If there's a heard meter, there's an impulse we hear and that's how it should be written."

A boy in the class was equally determined that

each measure should start on the second beat. Annette Hodges of Gundlach and Ava Brown of Northwest High School listened intently.

Upstairs, past an ancient sign — "This Way to Sprinkler Valve" — and a brand new montage that covers a whole wall, Alan and Joanna Nichols work with youngsters and teachers on improvisational theater.

Sister Marianne Almon SSND, a drama teacher at Notre Dame High School, carefully ran her delicate hands around the contours of an imaginary box, trying to convey how it closes, the nature of its texture, and its size. She stifled a momentary giggle as she tried to get the imaginary string under the obviously very heavy "box." Another member of the class teaches social studies. "I want to make how people live all over the world real and vivid to the children. I think we can do it best through improvisational plays," she said.

On a Saturday, Bob Elliott takes over drama with the kids. Ann Kistner, a Mary Institute student, paused during a break between interpretations of three short Pinter plays. She stood quietly, thumbs hooked into her khaki hip-huggers, as other youngsters danced uninhibitedly to records and one boy picked up another for a fast piggyback ride around the huge room.

"I'VE BEEN COMING to the Saturday center for three years. I love MECA," Ann said. "And expecially Pinter — he's strange."

Carolyn Imhoff, also a third-year MECA participant, said she had always enjoyed drama, writing and art at Southwest High School.

"But you can't really breathe in high school. This has to be done by this date, that has to be done by that date. Here you can go at your own pace. If you find it's not your thing, you can just change."

Some change to design, under Glen Rea. On a recent Saturday it was less visual than verbal as a heated controversy developed over a proposed group exhibit.

A boy tossed his leather jacket on the ground, flopped down on it and came out strongly for a naturalistic fountain — "just running and dripping like that one at the airport," he said. "I know a ravine in New Hampshire with huge boulders, waterfalls, deep pools, caves where the water drips from the ceiling. That's what water should be, not some chemical bath like a swimming pool. When you shoot water out in a fountain, it isn't really water — the only time water goes up in the air is when it hits a rock."

A PLETHORA of other suggestions followed, many of them reflecting observation of art in St. Louis — from the current show at the Helman Gallery in Clayton to a golden Arp torso that now graces the restaurant at City Art Museum. "I look at it long and hard. And it really starts to move," said a girl who had been intently peeling her fingernails.

"My dad wouldn't have liked those things in the SAGA show at Steinberg half last year, especially those ones with dust all over them.

"My dad finds it hard to see art unless it's a piece of canvas with paint on it and then it has to look like something he knows," she said.

Music instruction has been given at two branches of the Community Music School for 450 talented and needy children who would otherwise be unable to receive it.

Listening to music, also, gets a fresh approach under MECA. MECA has made it possible for 65,700 youngsters to hear the St. Louis Symphony Orchestra and for 14,000 to hear chamber concerts in their own schools. But director Custer, himself a composer, is most proud of the sequence concerts program, under which school children hear a string quartet, performed with exposition on the nature of the instruments and a specific musical concept one week. The next week a woodwind quintet visits the school; a brass quintet performs the third week, a percussion ensemble the fourth and then the students attend a symphony concert as the finale.

This is the most expensive of the MECA projects, with 300 youngsters attending the sequence concerts, joined by 2300 for the Symphony concert, for $2000. MECA subsidizes $918 of this, the balance being provided by the school district.

HIGH SCHOOL SINGERS and orchestra members can have the experience of a three-hour rehearsal with the St. Louis Symphony Orchestra for $10 a pupil. "What a young violinist can learn sitting next to a professional can hardly be measured," said William Reeder, school relations co-ordinator, who has a degree in music education and is working on a degree in performance under Leslie Chabay at Washington University.

Reeder said that the young musicians are thoroughly rehearsed before they sit down next to the professionals. "But then when they do, the kids really play over their heads. It's an opportunity for a one-to-one relationship. A youngster not only learns how to best bow a particular phrase, but also he gets a good idea of the pressure of a professional rehearsal."

The first high school choir and orchestra rehearsal with the Symphony was so successful that the second year the young singers were invited to serve as the choir for a Palm Sunday performance of Faure's "Requiem," and will do so again this year.

Dance is not neglected. Al Wiltz, director of dance at Southern Illinois University, Edwardsville, works every Saturday morning in the gymnasium of Wydown Junior High School with a group of earnest young girls who are happy to forgo three and a half hours of whatever teen-agers do on Saturday mornings to be put through their paces by Wiltz, a chunky, no-nonsense young man.

"Our first year we had Murray Louis out here for three weeks," Custer said, "and again, although it was a huge success, it was a mistake. You can't get kids all stimulated and involved and then just leave them." Wiltz's residency for MECA is year-long.

Wiltz's proteges were creating symmetrical, asymmetrical, opposing and continuous shapes with their bodies. "The individual design you form is only there for an instant — what dance is all about is how you get from design," he said, arching himself into a series of smoothly flowing curves, "to design," he concluded, making a harmonious transition into a sharply angular pose.

THE EIGHT GIRLS listened intently. One girl who takes ballet also said that dance is almost nonexistent at her school. "We had some gym teacher trying to do it last year," she said with a grimace. "It's sort of scary when you first come here. We were all afraid we wouldn't know anybody. But if you're really interested in dance, you come to dance and you forget the scariness right away."

MECA is increasing its emphasis on programs for teachers, which will provide a lasting influence even if funds are not found to replace the federal grant which ends June 30.

A 14-week course on man-made environment — urban growth, the effects of human scale, climate and structure on architecture and many other topics — will be given to teachers in a Wednesday evening program starting Feb. 4. Another 14-week program for classroom teachers, this one on the visual arts, begins soon, with teachers spending more than half the time actually learning printmaking, drawing and pottery before hearing lectures on art history.

"IN THE BEGINNING we were thinking just about what we could directly give the kids," Custer said. "We've become more and more sensitive to the needs of the teachers as the way to get things going and keep them going."

Nevertheless, announcements are now being sent to the schools to encourage teachers to urge promising students to enroll in the Saturday centers. "That's another place we went wrong the first year," Custer said. "We wanted sharp kids for whom school is a drag. The schools, understandably, didn't send us their talented disciplinary problems, they sent us a lot of teachers' pets — straight A students, but not kids motivated by an artistic impulse. Now most of our kids hear about MECA by word of mouth."

Custer is facing the fact that he will be out of business June 30 with equanimity, probably because he believes it will continue in some other form. Federal funds, channeled through the Missouri and Illinois education departments, were $377,177 the first year, $312,699 the second, and $217,224 for the year ending in June. MECA's first year elicited such an enthusiastic response that local school districts in the five state area paid $32,225 the second year and will come forth with $83,790 this year for various programs.

NEVERTHELESS, there is that gap of more than $200,000 to be filled — from somewhere — if MECA is to continue. Grants have been received from the National Endowment for the Arts, the Illinois Arts Council, the Arts and Education Council of Greater St. Louis, Human Development Corporation and the Rockefeller and Danforth foundations. Custer has a number of other sources he intends to tap, but says there will definitely not be a local public fund-raising campaign.

"It all boils down to the superintendents of the school districts, really," he said. "In each district, there's always one person — a high school physics teacher or a fifth grade classroom teacher who's a turner-on a catalyst. If you can get to him, a recalcitrant superintendent will be trampled to death."

Bill Reeder, the school relations co-ordinator, believes that even the superintendent with the most pressing financial problems "will see that art is the power of a free mind. With all the social unrest, with increased leisure for blue collar workers, with so many concerned about the war, there's a big gap that needs to be filled by something that can involve and stimulate people. Art is the natural gap-filler," he said.